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SECRET PLANS MADE FOR RE-OPENING OF BAYREUTH FESTIVAL

Siegfried Wagner is Negotiating With Artists According to Well-Founded Reports—Will Resume Event As Soon As Housing Problem Is Solved—Scharwenka, Celebrating Golden Jubilee As Musician, Forecasts Re-Birth of Music in Germany

Berlin, Jan. 17, 1920.

THE theater in Bayreuth is to re-open this spring, according to information received from very reliable sources, in fact, from artists who have received inquiries from Siegfried Wagner himself. According to the information, extensive preparations are being made secretly to re-open the theater during the first peace summer. The difficulties encountered lie probably less in an artistic or financial direction than in the problem of solving the housing and catering question, under present circumstances, in a small town which, even in pre-war days, could afford but sparse accommodations.

Little has recently been heard of Dr. Karl Muck. As I hear, he is at present in Graz, the home of Frau Muck, where he conducted "Tristan and Isolde" at the Opera. He intends to remain in Graz until spring, then to conduct a Wagner series in Vienna and, finally, to give several concerts in Germany. He does not wish to enter into prolonged contracts before the political and economic conditions have been satisfactorily cleared. Dr. Muck is said to have received recently a letter from Siegfried Wagner concerning the re-opening of the Bayreuth Playhouse, which has remained closed for six years. Siegfried Wagner is said to have, in this letter, expressed his regret "that under the present conditions there can be no thought of re-opening the Bayreuth Theater."

Scharwenka's Anniversary

Xaver Scharwenka, the pianist and composer, who is well known in America, also, through his pedagogic work, on Jan. 6 celebrated his seventieth birthday in full vigor and health. Only a short while ago he celebrated his fiftieth anniversary as a musician. Scharwenka was born in Samter, now of Poland. In 1865 he came to Berlin, and within three years had climbed to the position of an instructor at the Kullak academy. A year later he gained his first success as a pianist at a concert in Berlin. He was a born pedagogue and applied this capacity in opening, in 1881, the Conservatorium, in Berlin, which still bears his name, and to-day flourishes as the Klindworth-Scharwenka Conservatorium. In 1891 Scharwenka transferred his residence for a time to New York, to conduct a large music school and remained until 1898. Since that time he has resided in Berlin. During the latter years he has not appeared very often on the concert stage, restricting his work mainly to teaching. His compositions, rooted in classic music, are strongly intermingled with Schumannesque romance. They derive a peculiar charm from the strain of Polish rhythms. This is especially the case in his popular concerto for piano, and in his Polish dances and chamber music compositions. As a dramatist he has been less success-



Photo by Matsene, Chicago

TITTA RUFFO

The Sensational Success of this Distinguished Italian Baritone Has Been One of the High Lights in the New York Season of the Chicago Opera Association. (See page 9)

ful; but one opera, "Matasquintha," was produced in Berlin, New York and Weimar. Still the same clever artist, ever ready for a joke, age cannot curb him. As he told me only a few days ago, he feels "like a fish in the water, but"—as he jokingly added—"in cold water." Recently he was asked, if he would not care to give a concert outside of Berlin? "Oh," he said, "travelling is now so troublesome; in the most fortunate instance one may arrive—if one arrives at all—after the concert."

Berlin's Musical Position

Questioned as to his opinion regarding the relations between Berlin as a musical town and the hitherto enemy countries, he said: "I do not doubt for one moment that Berlin will retain its leading position as a musical city, so much the more as the State Opera has now been placed on a sound basis and the quality and quantity of the concerts has not decreased. I am equally convinced that music students will again flock to Berlin, as soon as the economic and political conditions have become more steady, and the scarcity in lodgings and in coal

are things of the past. I have already had seven inquiries from America. A large number of applications have arrived from Sweden, Norway and Denmark. Since summer I have ten Russian pupils. I must add that these pupils desire to have lessons from me personally. What the prospects for the conservatories are I cannot say, but I hope for the best." Other leading pedagogues, with connections abroad, are of the same opinion. Numerous persons, writing from America and elsewhere, express the hope to be again in Berlin in spring to continue their studies interrupted by the war. On the other hand, many artists living in Berlin are anxiously awaiting the time when the barriers will fall and the world will be open to them.

For example, Arnold Foldes, the Hungarian 'cellist, at present so successful in Berlin, says "I am convinced that, with the exception of France, perhaps, the German and Austrian artists will be able to give concerts everywhere without having to fear any disturbance. This will also be possible in France within a few

SEEK \$2,000,000 TO KEEP BOSTON SYMPHONY INTACT

Trustees Decide on Action When Musicians Rise in a Body and Demand \$1,000 Salary Increase—Unionization Movement Breaks Out Afresh in Ranks as Federation Insists that American Players Be Given Preference—Deficit Aggregates \$100,000

BOSTON, MASS., Feb. 21.—A \$2,000,000 permanent endowment fund for the Boston Symphony is what the trustees will aim to raise in a campaign soon to be launched, according to an announcement made this week by Judge Cabot. The trustees had not intended to announce the drive until May 1, but they felt it necessary to do so now because dissatisfaction has broken out in the orchestra, as evidenced by the report that eighty-one players have demanded a \$1,000 yearly increase in salary. The highly paid leaders of the various instrumental choirs are not concerned in the negotiations, but the rank and file, as it were, who make up four-fifths of the orchestra, maintain that their remuneration is no longer equal to the cost of living. They have accordingly asked in a body for a general increase of \$1,000.

It is also reported that a number of players have filed applications for membership in the Boston Musicians' Union. F. C. Kingman, president of the union, in a statement issued yesterday, declared that these applications were not solicited by the union. He said, "While it would be against our policy to state at this time how many applications have been filed for membership with our union by members of the Boston Symphony, I do not think that I am exaggerating when I say that quite a number of applications have been made and \$25, half of our entrance fee, has been pledged with the applications as an instance of good faith."

"While we naturally welcome the Symphony players of this city with open arms, I desire to point out that their movement to join us this time is purely voluntary, and I do not blame them for taking it. In fact, the Boston Symphony is the only symphony in the country that is not affiliated with the American Federation of Musicians."

Want Americans

"Every other symphony orchestra in the United States belongs, and as you know, there have been several attempts here in the past by these men to come in with us. The only trouble in the past has been the failure of the management of the Boston Symphony to meet one of the cardinal obligations of the American Federation of Musicians, and that is that every effort must first be made to secure musicians in the United States before the Federation will permit any management to go outside for a man."

"The management of the Boston Symphony in the past has desired the Fed-

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SECRET PLANS MADE FOR RE-OPENING OF BAYREUTH FESTIVAL

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years. I myself have had an inquiry from England and an offer from America. The latter I have already accepted for three seasons, and I shall start my tours through the United States in December, 1920.

That excellent Berlin piano pedagogue, Mayer-Mahr, who recently returned from a concert tour in Czecho-Slovakia, relates an incident, which shows that already a difference is being made between political antipathy and artistic sympathy. In Czecho-Slovakia," he says, "there still prevails an almost fanatic hatred for the Germans. On the very day of our concert the Emperor's monument in Aussig was destroyed by Czechish soldiers. But the Czechs greeted German music as devotedly as ever. I suppose they would else never have sent me and my triopartners, Wittenberg and Grönfeld, an invitation to come and play."



Latest Portrait of Xavier Scharwenka, Noted Pianist

SEEK \$2,000,000 TO KEEP BOSTON SYMPHONY INTACT

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eration to grant them the privilege to go outside of this country for members for their orchestra at their convenience, which has been denied by the Federation and still is.

"By that the Federation does not mean that it bars a management from going outside for an exceptional man, but as the International stands first for Americanism it will not permit that to become a practice and will not give permission to anybody in this respect."

At Symphony Hall the feeling seems to be that unionization is not the crux of the matter; it is thought that the men would be content with more pay and that the talk of unionization is merely a move in the game. Members of the orchestra who desire the \$1,000 raise have stated that it is impossible to live on the present minimum salary, which is \$35 a week. We have it on good authority, however, that only five or six of the men, the least experienced ones, receive as little as \$35. The other salaries range from that to over \$200 a week. The men at \$35 receive that amount for forty weeks, which includes the "pops" season. During the remaining twelve weeks they and all members whose salary is less than \$3,000, are given a bonus of \$20 a week. In these twelve weeks they are doing nothing for the orchestra, and are free to earn money in summer engagements. During the regular season the men are, of course, allowed to teach and play in other concerts, but outside engagements may not conflict with the work of the orchestra.

Deficit Is \$100,000

The trustees' position is that in the question of raising salaries they are given Hobson's choice, for at present there are no funds from which to pay such increases. This year the annual deficit (which increases with the high cost of transportation, etc.) will probably run over \$100,000. The proposed \$2,000,000 fund would provide an income sufficient to cover this deficit; but a raise of \$1,000 to more than eighty men would increase the fixed charges of the orchestra another \$100,000, so that an endowment fund of \$4,000,000 would be required. To raise a fund of this size is no small undertaking. Higher prices for tickets seems a dubious method, and in any case could not be begun before next season, whereas the men wish their increase to begin at once.

The number of large orchestras throughout the country seems to be increasing faster than the supply of good orchestral players, consequently the orchestras are already playing the game of trying to draw each others' best men away, with a natural result of restlessness among players and increased feeling of independence. It is said that some of the men have offers to play in union orchestras at higher salaries than they receive in Boston.

Judge Cabot has addressed the men, explaining the situation. He said that since Major Higginson relinquished control of the orchestra those who have been responsible for its maintenance have contributed double the amount

Major Higginson had annually put into the orchestra. He said Major Higginson at no time put in more than \$50,000 a year.

Bostonians have long taken credit to themselves for having one of the finest orchestras in the world, but they have not earned this, for they have been satisfied to leave the responsibility and expense in the hands of a single man or a small group. When the drive for the permanent endowment comes, the citizens will be given a chance to demonstrate that their boasted love of music is not bluff, but is equal to the test of positive contribution.

Carpenter's New Work

John Alden Carpenter's Concertino, for piano and orchestra, played for the first time in Boston, was the sensation of the fourteenth concert of the Boston Symphony. It certainly looks as if the anvil chorus of persons who insist that American composers have no message of their own will soon have to retire. Here was a work of fascinating originality, and one, furthermore, which did not seem to be a transplanting of French, German or Russian roots to American soil. The exhilarating rhythms were American if they were anything, an Mr. Carpenter's treatment of his material and his handling of the orchestra was brilliantly daring and electrifying. Then there was the unforgettable slow movement with its eloquent melody and marvelous cadence. Without knowing what Mr. Carpenter had in mind, the movement seemed to us to be a sublimation of the mystic and poetic elements in the folk music known as negro spirituals.

E. Robert Schmitz played the difficult piano part with *éclat*. He appeared to enter completely into the changing moods of the work, and was ebullient and self-contained as the movements required. With the modesty of a real artist he declined to take more than a limited amount of the applause for himself, and stepped aside in favor of the composer, who was obliged to bow many times from the stage. Mr. Carpenter, Mr. Schmitz, Mr. Monteux and the orchestra all combined to make the performance a notable one.

It is also interesting to note that this work, which is one of the most American we have, has apparently been appreciated more by Percy Grainger, an Australian, and Mr. Schmitz, a Frenchman, than by our numerous self-styled 100-per cent American pianists. On the program were also Schumann's "Rhenish" Symphony and Goldmark's "Sakuntala" Overture. Mr. Monteux's reading of the overture was warm in emotion and vivid in color.

Stransky in Concert

The New York Philharmonic played in Boston this week for the first time in several years. Mr. Stransky gave us Beethoven's "Eroica," Rachmaninoff's "Isle of the Dead," the Bacchanale from "Tannhäuser" and Tchaikovsky's "1812 Overture." The audience was not over large, for Bostonians seem to take little interest in any other orchestra than their own, but those present were genuinely enthusiastic and recalled Mr. Stransky with prolonged applause after the symphony and at the close of the concert.

The Flonzaley Quartet gave its second concert in Jordan Hall last Thursday evening. The program, a strictly

"PARSIFAL," SUNG IN ENGLISH, MARKS THE RETURN OF WAGNER

After Lapse of Three Years Restoration of Master's Works Begun at Metropolitan—Some Weaknesses of New Translation by H. E. Krehbiel—New Scenery by Urban Not in Spirit of Wagner's Conception—Harrold's the Best "Parsifal" of Last Ten Years—Matzenauer, Whitehill, Rothier and Didur the Other Protagonists—Bodanzky Conducts

THERE was made on Thursday afternoon of last week a beginning of the Wagnerian restoration at the Metropolitan Opera House. There was ended an interregnum of three years, the leanness of which will more sharply appear against the lengthening perspectives of time. There concluded what was to many a kind of penitential term, a renunciation assumed with an end singularly obverse and paradoxical. The chronicle thereof will be writ large in the record of the age, the future construe it to its own compassionate mirth, or cynical. Haply for us, the inhibition at length relaxed brings a joy of fruitful promise apart from what measure it may afford of concrete accomplishment. It is with a surge and conflict of emotions and with reflections of irony that one relates the return to official grace of Richard Wagner. But to give them rein anew would be impolitic as well as a gratuitous irritation of one's proper feelings.

The last has been first. The recrudescence has been accomplished with "Parsifal" for an opening wedge. With "Parsifal" because the "consecrational festival play" is officially esteemed non-imperialistic, non-militaristic, non-conducive to any glorification of the Teutonic spirit, non-suggestive of temporal and materialistic domination; a tender of the soul's service, exalting in no way the ambitions of pernicious kings of the earth. "Parsifal" is, indeed, all this, and was so no less two years back, as those having eyes to see might have seen. But let that pass. It is done as Wagner's dramas are likely to be done for so long to come

as managements and artists resolve that music-loving folk decline to listen to German—that is in an English translation. "Parsifal" has been sung here in the idiom of the land only when Henry W. Savage produced it on a scale of the second and magnitude early in the first decade of the century. The Metropolitan, having charged Henry E. Krehbiel with the task of devising one, launches a new translation. Likewise it discards the frayed garb of fifteen seasons to array the child come back in new scenic vestments of totally different tailoring, confectioned by the much requisitioned hand of Joseph Urban. Choristers, principals—all are new; all save three important figures associated with the piece in its old condition—Margaret Matzenauer, Clarence Whitehill, Artur Bodanzky. Mr. Whitehill is a staunch American and perhaps the greatest *Amfortas* extant. Mme. Matzenauer, having ardently espoused the liberating spirit of Americanism, has long exorcised beyond question the Hungarian tinge of her origin; while the fortunes of war and mutations of nationalities have transformed Mr. Bodanzky from a theoretically hostile alien to a friendly Bohemian, with American inclinations. The leading rôles, apart from *Kundry* and *Amfortas*, fall through the singular whirligig of fate to singers hitherto non-Wagnerian. Orville Harrold, never yet pictured as a Wagner tenor, is the *Parsifal* of the renaissance production; Leon Rothier, the *Gurnemanz*; Adamo Didur, the *Klingsor*; Paolo Ananian, the *Titirel*; with lesser but still important folk as *Knights*, *Esquires*, *Flower maidens*. Octave Dua has, to be sure, sung *Mime* and *David* elsewhere. But he is, unless we greatly mistake, the sole exception.

The representation began at 1.30 and ended at five minutes before six. The erstwhile custom of lengthy intermissions was abandoned. "Parsifal" is to be for the present, at least—a repertoire opera, wherefore ceremonial and unaccustomed adjuncts must be relinquished so far as possible. The audience, as pre-ordained, was vast. It was reverent, too, though not with all the knowing and premeditated devoutness of former assemblages. In three years there has come to be an influx of new opera-goers, with tastes still in the formative state. To such, "Parsifal" represented a new experience, seasoned with wonder as in the contemplation of a new world. The disposition on the part of these and even of many initiated to give way to the strong tide of their feelings resulted in ebullitions of applause after both the first and third acts, despite the injunctions of tradition and the requests of the program. Thus the sublime solemnity of the temple scenes came to be succeeded by angry contests of plaudits and hisses. For once the purists seemed needlessly severe in their demeanor. Wagner is and remains for numbers of us—despite senseless gibes and silly contumely—the richest food of spiritual life. There is in his

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classical one, consisted of Haydn's D Major, Beethoven's F Minor and Mozart's C Major quartets. The impeccable artistry of the players, which reached its height in the largo and allegro movements of the Haydn number, was such that one almost forgot the program's lack of contrast. A large audience applauded heartily.

Emilio de Gogorza gave a song recital in Jordan Hall last Saturday afternoon. His program contained five short groups of songs, which were, respectively, old French, Russian, Spanish, modern French and English. Mr. Gogorza's sophisticated and polished singing was a pleasure, as always. "The Isle" and "In the Silence of the Night," by Rachmaninoff, and Lalo's ever-charming Aubade from "Le Roi d'Ys," were particularly enjoyable. The Spanish songs which are features of Mr. Gogorza's concerts, were also received with delight by the audience, which was of good size and insisted on numerous encores.

Dai Buell, pianist, gave one of her popular recital talks before the Fortnightly Club of Newton Center on Feb. 11. MacDowell's "Keltic" Sonata was followed by the Schumann Papillons and shorter pieces by Grieg, Debussy, Chopin, MacDowell and Liszt.

Elson Laid to Rest

The funeral of Louis C. Elson, the well-known music critic and lecturer, took place Feb. 18. The service was attended by members of the faculty and students of the New England Conservatory, where Mr. Elson had taught for many years.

All classes at the Conservatory were suspended during the hour. Rev. Abbot Peterson, minister of the First Parish Church of Brookline, officiated at the service, which was held at Mr. Elson's home, 811 Beacon Street. There was no music. The honorary pallbearers were George W. Chadwick, director of the conservatory; Wallace Goodrich, the dean; Ralph M. Flanders, the manager; Josef Adamowski of the faculty; James W. Reardon, Sunday editor of the Boston Advertiser, for which newspaper Mr. Elson had been the musical critic, and George N. Norton, a life-long friend of Mr. Elson. Interment was in Forest Hills Cemetery.

The concert organ in Jordan Hall, given to the New England Conservatory of Music in 1908 by the late Eben D. Jordan, and then recognized by musicians as one of the best organs of its size in the country, is to be rebuilt this coming summer. The present organ is one with three manuals and fifty-one speaking stops.

Among the March engagements of Guy Maier and Lee Pattison, the brilliant young Boston musicians, whose two piano concerts are now in such demand, are appearances in the Boston Lowell lecture courses on the 5th and 6th; the MacDowell Club of New York on the 7th; Harvard University, the 24th, and New York concerts the 30th and 31st. In addition Mr. Maier will give recitals of his own in Roxbury, Mass.; Derry, N. H.; Chelsea, Boston and Haverhill, Mass.; Providence, R. I.; Beverly and Lowell, Mass.

CHARLES REPPER



Photo by White

A Group of Solo "Flower-maidens" in the Garden Scene, Act II, of the Re-studied "Parsifal." From Left to Right: Marie Sundelius, Raymonde Delaunois, Mary Ellis, Marie Tiffany and Margaret Romaine.

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return an emotion beyond the compass of words and in the irrepressible, ecstatic expression of this is no more irreverence than in David's dance before the Ark, when "his strength was in the joy of the Lord." There was a long-continued tumult, of course, after the second act and again an ovation for Mr. Bodanzky when he appeared to begin the third.

* * *

The "Parsifal" presented last week was essentially an antithesis to those out of which New York opera-goers derive their standards of valuation and judgment. It will probably for some time to come create in the seasoned Wagner lover a kind of mental and emotional vertigo, a thorough-going disorientation. Some of this may be ascribed to passing, some to basic causes. At all events, the production needs the mellowing that repetition and smoother functioning alone can give it. One obtained last week the impression of a powerful mechanism set into motion after long disuse. The operation was often crude, uncertain, halting. Such weaknesses, to be frank, were to have been expected. A style is not acquired overnight by artists on the whole untrained to it. A highly characteristic poetic essence is not achieved in a setting ill-attuned to it. Judgment on the full worth of the new "Parsifal" must be deferred, perforce, until its course is freer from the multitudinous frictions of new use. And yet, certain vital elements of the production can legitimately be gaged without further temporizing.

Last week's performance seemed constrained and tentative. It lacked smoothness and homogeneity. It lacked magnitude of effect and vigor of expression. It lacked large sweep and musical distinction. It lacked poetic and mystical illusion. Above all, it lacked atmosphere. To this preponderant lack many factors contributed signally—the want of confidence among the chief interpreters, the generally pallid treatment of much of the score by Mr. Bodanzky, Mr. Urban's scenery, Mr. Krehbiel's English libretto. Mr. Bodanzky's "Parsifal" is a familiar story. Only in "Siegfried" and in "Rheingold" has he shown himself a genuinely satisfying interpreter of Wagner. In "Parsifal" as in "Götterdämmerung," "Meistersinger," "Walküre" and portions of "Tristan," his readings have been passionless and anæmic. Reproach is brought against not merely his dynamic restraint but his frequent mismanagement of tempi, and, above all, his failure to disclose the inherent salience and pregnancy of Wagner's sublime themes. As in the past, "Parsifal" illustrated once more this want of trenchant thematic characterization. Dynamically and with respect to tempi the second and third acts gave more satisfaction than the first (which seemed incredibly lethargic) last week, notwithstanding which the vital impress of distinction was as decisively absent as heretofore.

* * *

Only one cut of fresh importance has been made by the conductor for the new "Parsifal." This is Gurnemanz's recital in the first scene of the third act of the new tribulations of the Grail brotherhood through the remissness of Amfortas. W. H. Humiston has discerningly remarked that cuts in Wagner "should be made with prayer and fasting." In his excisions Mr. Bodanzky has seldom given evidence of such humility. They have been, on the whole, remarkably indiscriminate, and yet—owing very often to the conductor's laggard treatment of tempi—the gain of time is virtually negligible. The entire opera last week—taking count of the curtailed intermissions—lasted only a few minutes less than formerly. And yet the passage sacrificed involves several of the most moving and beautiful pages in the score, wanting which Parsifal's subsequent outbursts of passionate grief over the woes arising from his own failings lack most of their pith and purpose.

* * *

The scenic outfit furnished by Josef Urban is a defiant opposite of the old investiture, and, in general, makes cheerful and seemingly calculated mock of Wagner's intentions as embodied in the explicit demands of the poem. Executed with a full play of his much-used mannerisms of form, perspective and color, its objectionable features—they are many—reside not so much in violence of contrasts or novelty of conformations as in their direct antagonism to the spirit of Wagner's conception. They are not becomingly evocative, and what atmosphere most of them conjure is alien to the mystery and spiritual sublimity of "Parsifal." The settings proper to this work are along the lines observed by the old mounting. What improvements are desirable should be effected in the spirit of these.

Let us passingly note the alterations: The new production to begin with, is framed in a false proscenium. A curtain of dark blue, one half of it ornamented with the illuminated figure of a knight kneeling before the holy lance, the other with a shadowy form bearing a vessel that somewhat disconcertingly resembles the obsolete beer-goblet, replaces, save at the close of acts, the gorgeous brocaded barrier to the Metropolitan stage, which, instead of glowing in the gold of the footlights during the transcendent prelude, is now raised before the

music begins. The inner curtains are drawn during what was heretofore the transformation scenes of the first and third acts, the imagination being left to feed itself upon the substitute as best it may.

The first scene—the forest glade near a lake—makes immediately evident how serenely at variance with Wagner's purpose has been Mr. Urban's fancy. The score speaks of "a forest, shadowy and impressive, but not gloomy, with a glade in the middle." The bewildered spectator, on the contrary, beholds something resembling, with a difference, the Hall of the Gibichungs, in "Götterdämmerung," a broad Rhine-like river in the background and heights like the Palisades opposite Yonkers on the farther shore. Vast tree trunks interlace their topmost branches in Gothic arches of extraordinary symmetry to form a woodland suggestive rather of a chill and sombre cathedral. It is a forbidding and frigid, not a serene, domain.

Gloomy, likewise, as an Egyptian tomb is the mighty hall of Monsalvat, bathed in blue shafts of twilight that dissolve into sullen darkness. Gigantic monoliths rise beyond the reach of sight into a prodigious dome. The knights sit at a communion table behind Amfortas instead of before him, as prescribed in the score. This is not the Monsalvat of Wagner, this chill, awesome, sullen vault. There is warrant for serenity and brightness in the Grail Temple—vide *Lonen-grin's* "Aus Glanz und Wonne komm' ich her"; and again, "Ein lichter Tempel stehet dort im mitten."

Klingsor's tower, with its circular rampart and huge, gaping pit, is more to the purpose, though still less satisfactory than the old-time scene. The magic garden, on the other hand, is an extraordinarily crude, garish and disordered con-

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ception, lavishly crass and unbeautiful, and, to a considerable degree, ill-suited to the demands of the action. Of *Klingsor's* castle, only an entrance and a large, partition-like wall, unconnected with anything else, are visible. *Kundry's* appearance and seductions transpire in a gilded pavilion with cupola dome far to the rear of the stage. It calls strongly to mind the edifices built to house mineral springs in certain reputed spas, but the main objection to be adduced against it is its remoteness from the audience, and the consequent lack of effect of *Kundry's* wooing as well as the seeming dumper laid upon her singing.

The destruction of *Klingsor's* magic splendors is here accomplished without visible collapse of anything. The scene darkens, a curtain descends, and *Parsifal*, touched with a blue light, is seen disappearing as in a sea of mist.

The meadow and *Gurnemanz's* hut beneath a beetling cliff demand the transference to the opposite side of the stage of much of the significant business. Nothing whatever is gained by the reversal of entrances and positions. There is less suggestion of the ineffable peace of Good Friday than there should be.

* * *

It is impossible to condone the suppression of the thrilling scenic transformations in the first and last acts. Granting the frequent mishaps, it would seem that the remedy were not to sidestep the difficulty altogether, but rather to find some mechanism insuring surer operation. Wagner was shrewdly aware of his requirements. The stupendous panoramic music, with its cosmic march movement, loses immeasurably in its significance heard otherwise than as an accompaniment to this mobile scenery. Could not the effect have been realized by means of some cinematographic device if not otherwise?

* * *

The best English translation of "*Parsifal*" extant is Ernest Newman's. Why it did not suffice the purposes of the present revival does not appear. There is one of lesser value, though not entirely devoid of merit, by Margaret Glyn, a highly inadequate one by Teschemacher and another by the Corders. Contemporary Bayreuth has sanctioned the Anglicized Wagner of the Corders brothers, though Wagner himself, who attached supreme importance to the understanding of his texts by non-German-speaking

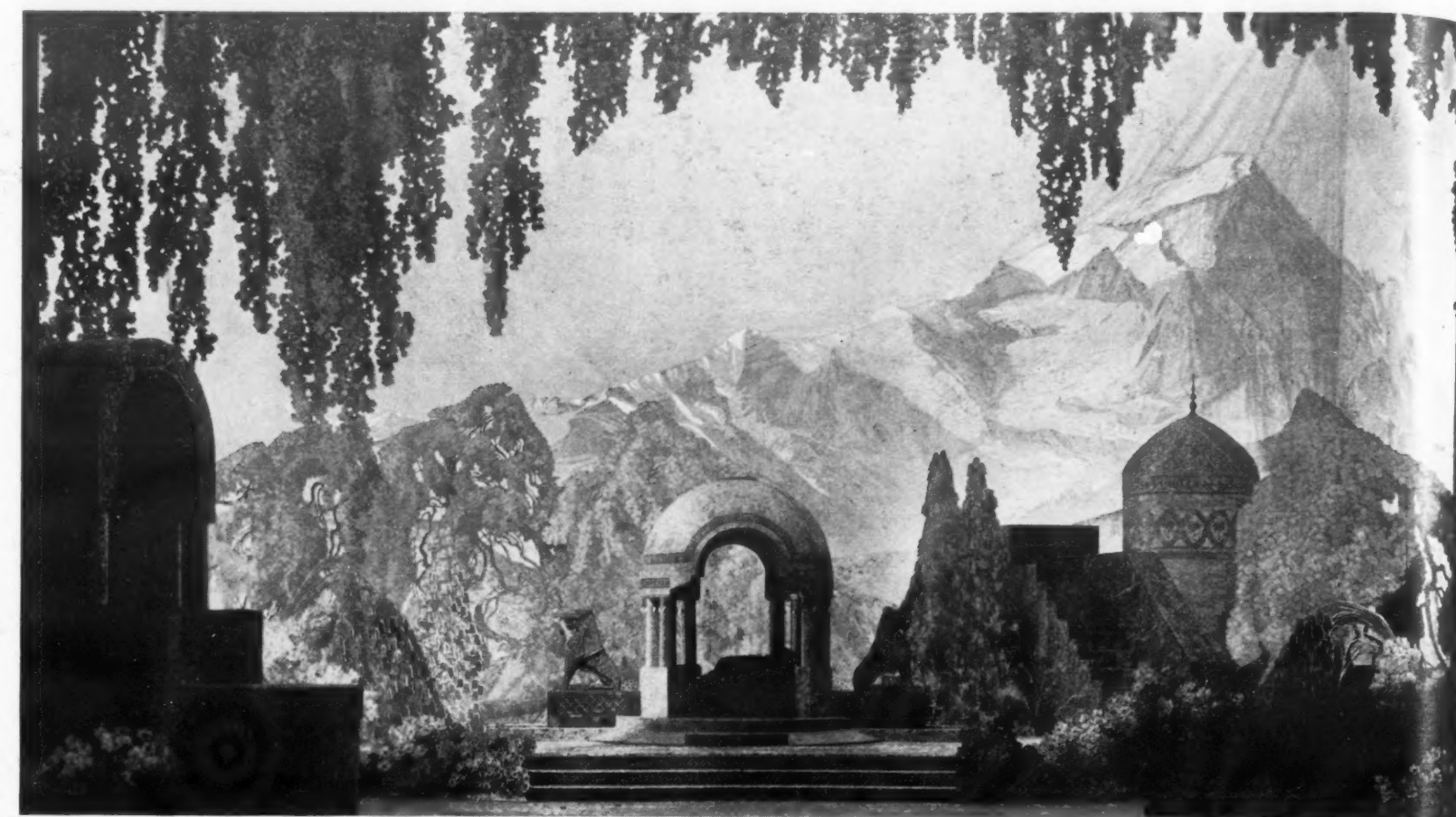


Photo by White

Joseph Urban's New Setting for "*Klingsor's* Enchanted Garden, Act II, Scene 2, "*Parsifal*," as Produced Last Week at the Metropolitan Opera House

audiences, once wrote to someone engaged in staging an English production of one of his works "*not Corder*."

At its best the English version prepared by Mr. Krehbiel is a step or two in advance of the Corders. At its poorest it is quite as bad. It is not feasible in the brief confines of the present review to survey in detail its various aspects. A special analysis may be devoted to the subject in the near future. No one will attempt to minimize the ruthlessness of the Wagner translator's task, or pretend that the preservation of its subtle and unapproachable poetic flavor is possible in anything like its entirety. The peculiar egregiousness of the Krehbiel version lies rather in the frequent ineptitude of its word selection from the musical standpoint; the non-English nature of numerous constructions and unidiomatic inversions that obscure instead of clarifying the sense of a passage; the disparities of verbal and musical phraseology and accent; the paraphrasing of the original in sentences of more or less than an equal quantity of syllables, involving the addition or suppression of notes in cases where a strictly literal rendering would far better have served the cause of the poem and music. There is leisure here

for no more than one or two of the most obvious illustrations. *Kundry's* weary "*Fragt nicht weiter*," in the first scene, Mr. Krehbiel has turned into "*Ask me no more*," regardless of the eighth notes on all but the first word and of the natural inflection of the English sentence which differs from the German. Yet the literal "*Ask no further*," a perfect echo of the original, is disregarded with apparent willfulness. Again, *Parsifal's* "*Ich verschmache*" ("*I am fainting*"), in which a rest separates the first eighth from the second sixteenth note, appears as "*My strength leaves me*," irrespective of the gravitation of the phrase and the forced alliance of the important word "*strength*" with the shortest note. Just previous to that one finds "*Denn nie lügt Kundry*" ("*For ne'er lies Kundry*") "*For Kundry never lies*," necessitating the alteration of one note value and the arbitrary insertion of another to accommodate a misplaced and gratuitous duo-syllabic word. And one of the most cutting of Wagner's utterances, *Parsifal's* "*Du weisst wo du mich wieder finden kannst*" becomes at Mr. Krehbiel's hand the feeble "*Thou knowst where thou and I can meet again*." These are not far-fetched or meticulous objections. The score abounds in other things of the same sort, the effect of which is emphatically disturbing when the quality of enunciation allows them to be heard.

* * *

As a vindication of the "*opera in English*" clan's pet theories the performance was scarcely convincing. The clearest projection of words came from Orville Harrold, whose enunciation stood continuously above reproach. Mr. Whitehill ranked second in order of intelligibility. There was no third, unless one excepts Octave Dua, who, in an accent strongly tinged with Gallicism, conveyed to the ears of the audience what few words he had to utter. Of Mr. Didur one apprehended now and then the thick verbal outlines of some violent ejaculations. Mme. Matzenauer conveyed distinctly very little, Mr. Rothier still less.

* * *

The outstanding pleasurable surprise of the day was the *Parsifal* of Mr. Harrold. No one has ever thought of this tenor in terms of a Wagner interpreter. Undeniably his voice is not an organ suited to sustained heroic proclamations, and it lacked last week some of its familiar smoothness, euphony and clear ring. Nevertheless, he presented a *Parsifal* surpassing in intelligence, sincerity and skill of dramatic denotement any seen here in close upon ten years. Not that the impersonation might be termed unassailable on all points. But it encompassed conviction and was built on a plan of rising emotional sensibility. The spurning of *Kundry* rang true. The heartbroken plea for divine compassion as well. He achieved in the third act the note of spirituality that eludes most *Parsifals*. Dramatically Mr. Harrold's Wagner debut was rich in promise. He was obviously moved by the rôle.

Mme. Matzenauer has provided in the past *Kundrys* much more satisfactory than this one. Her impersonation seemed last week somewhat cramped and unduly

restrained. Doubtless the novelty of the surroundings and the language accounted considerably for this, and the fervor of her wooing may well have been dampened by the novel scenic conditions accompanying its enactment. She sang with unusual reserve much of the time, though beauty pervaded many of those passages that do not lie uncomfortably beyond her compass.

Mr. Whitehill's *Amfortas* has been liberally admired in the past, and further acquaintance confirmed the nobility of the embodiment. Yet he, too, has presented it here with greater poignancy of suggestion. Mr. Rothier's first Wagnerian essay, in the rôle of *Gurnemanz*, proved exceedingly conscientious in intention and sincere in devotement. In the future he will probably learn to characterize the part more deftly, to lighten it with the touch of benevolent humor it requires and so relieve it of its present monotony. *Gurnemanz* is a tiresome personage only when his exponent makes him so. Mr. Didur's *Klingsor*, with varnished face and arms, was a necromancer of more melodramatic savagery than we have known. But his conception is authentic and defensible. A pity that the Russian accent clings so palpably to his English. Messrs. Bada, D'Angelo, Dua and Laurenti and Meses. Ellis and Ingram were more or less acceptable *Knights and Esquires*. The solo *Flower-maidens* were Meses. Sundelius, Ellis, Delaunoy, Romaine and Tiffany. The infinitely lovely chorus of *Klingsor's* hours lacked the smooth seductiveness it will probably gain upon repetition. The sublime ensembles of the temple scenes went very well, however, apart from several grave digressions from the pitch, in which sin the boys stationed in the highest places of Monsalvat bore their very habitual share.

* * *

Such is the renovated "*Parsifal*." Its faults are in very considerable degree incident to the experimental spirit in which it has been attempted. Some are venial, some otherwise. But the ice is broken and every one that thirsts will come to drink at the spring of marvelous virtues. And now, then, forward with the preparations for the "*Tristan*," the "*Mastersingers*," the Tetralogy, the "*Lohengrin*"—in short, for all of them we have revered and venerated with a love that passes understanding.

HERBERT F. PEYSER.

Werrenrath in "*Faust*"

The holiday "*Faust*" on Monday afternoon, Feb. 23, attracted one of the largest audiences of a season remarkable for unusual attendance. Beautifully mounted, as the Metropolitan's "*Faust*" is, and with the energetic Albert Wolff infusing something of a later-day spirit into Gounod's attar-of-roses score, the opera plainly delighted the throng. Of special interest was the return to the Metropolitan of Reinald Werrenrath, the sterling American baritone whose concert work has been so much admired, and who essayed the rôle of *Valentine* for the first time last season after having made his operatic debut as *Silvio* in "*Pagliacci*."

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Photo by White

Margaret Matzenauer as "*Kundry*" in Act II

CHICAGOANS OFFER COLORFUL BALLETS BY TWO AMERICANS

Felix Borowski's "Boudour" and John Alden Carpenter's "Birthday of the Infanta" Prove Worthy Contributions to Native Composition—Police Reserves Called to Curb Crowd Which Storms Lexington to Hear Galli-Curci and Ruffo in "Rigoletto"—Anna Fitzu Re-Appears, as "Nedda"

TWO "ballet pantomimes," or "choreographic dramas," with scenarios arranged by Russian dancers and music by Chicago composers provided the leading items of interest at the Lexington Theater of the week ending last Monday. Felix Borowski's "Boudour" on the evening of Feb. 16, and John Alden Carpenter's "Birthday of the Infanta," at the Washington's Birthday matinee may be set down as signal contributions to the diversions of the season. Mr. Carpenter's work, being the more ambitious and important of the two, may have priority of consideration, though without thereby reflecting invidiously on the quality of Mr. Borowski's creation. It was consorted last Monday with Ravel's "L'Heure Espagnole" at a performance given for the benefit of the Society for the Prevention and Relief of Tuberculosis. An audience of large size and more than ordinary distinction received it with very decided favor.

The ballet derives from Oscar Wilde's tale of the misshapen *Pedro*, who danced before the *Infanta* on her birthday, became smitten with her beauty and dared to aspire further when she lightly threw him a scarf, only to perish of despair when a mirror pitilessly showed him his grotesque ugliness. Adolph Bolm ar-

ranged the action and choreography in two scenes, the first exhibiting the revels and mummery enacted before the *Infanta* and her companions, as well as the sudden passion of *Pedro*, the second the woes and death of the latter as the full repulsion of his form and features dawns upon him. Robert Edmond Jones devised scenery and costumes which may without further prelude be described as among the most distinctive and noteworthy shown in any production of the winter.

As a stage spectacle, indeed, "The Birthday of the Infanta" is exceptionally engrossing. Nothing more striking and fanciful than the vast, billowing, multicolored crinolines of the women has latterly been shown here. The *Infanta* and her court might have stepped out of a Velasquez canvas. There is abundant entertainment in the dances and jugglery done for the diversion of the princess, and otherwise action and colorful movement aplenty. A mock bull-fight, especially, was side-splitting and the impersonator of the bull was one of the stars of the performance. It was burlesque carried out in the spirit and likeness of "Le Coq d'Or."

Mr. Carpenter's score, though without originality, is by far the best sample of his inspiration known to the writer of these comments. It is genuine music of the theater, skilfully adapted to the action and atmosphere of the piece and richer by far in significance, pictorial and dramatic, than any of his orchestral works yet played here. Repeatedly during the "Birthday of the Infanta" the question asserted itself if Mr. Carpenter's talents are not essentially of the stage. As an accompaniment to some visualized conception might not the value of the "Perambulator Suite" and the symphony recently done here (a symphony in nothing but the name) be very sensibly enhanced?

Leans on Russians

The present score, cleverly constructed and cleverly instrumented, leans heavily on Rimsky-Korsakoff and Stravinsky. The "Coq d'Or" and "Petrushka" have clearly inspired not only a very large part of the music but even left their impress upon the character and composition of scenic episodes. Rhythmic, harmonic, orchestral and to some degree melodic effects suggest the great originals. Rhythmically the work is more interesting than in its melodic aspects, in which it often skirts the triviality of operetta only to escape it by the pungency of harmonic season-

ing. There are other reminiscences—memories of "Carmen," some very unmistakable "Pelléas" (in the interlude connecting the scenes), while in one place a "Rheingold" motive is quoted. The first scene by far surpasses the second in interest and in it Mr. Carpenter's sense of color and characterization is found at its best. The love music drifts into commonplaceness and the frenzies of the unhappy *Pedro* are too much drawn out. Withal the "Birthday of the Infanta" proves things concerning its composer's talents that his other works—in the opinion of one, at least—do not.

Mr. Carpenter was called many times before the curtain at the close of the spectacle together with the artists concerned in its miming. Of these Mr. Bolm, the *Pedro*, and Ruth Page, the pretty *Infanta*, were the outstanding figures. Mr. Bolm indicated the growing passion of the grotesque, his desperate attempts to join the procession of guests marching behind the great illuminated birthday cake and his horror on beholding his hideous features, with consummately expressive mimetic art. Miss Page portrayed the youthful joy and wonder of the *Infanta* charmingly and looked bewitching in her spreading hoop skirt of silver cloth. Among the lesser characters must be singled out for special mention the *Bull* of Edward Strowbridge, who fairly convulsed the audience with antics which he refrained artistically from overdoing. Louis Hasselmans conducted understandingly and with attention to the varied instrumental effects and the interesting rhythmic elements of the score.

Ravel's surpassingly witty "Heure Espagnole" was presented with the same cast as the last time and as admirably. Yvonne Gall was again delightful as the clockmaker's wife and Alfred Maguenat inimitable as the highly obliging muleteer. H. F. P.

The "Boudour" Première

The second American work chosen by the late Cleofonte Campanini for production this season had its New York première at the Lexington Theater on Monday evening, Feb. 16, when Felix Borowski's ballet "Boudour" was heard under the baton of its composer. Mr. Borowski, who is one of the ablest creative musicians in Chicago, scored a distinct success with the work when it was given there earlier this season. And New York's recent reception of it seemed to corroborate the verdict of his own city. Passing strange is this, for in most cases the second and third rate

French and Italian operas which gain glowing tributes at their premières in Chicago annually generally fall flat when the company brings them on for us to hear.

"Boudour" is an Oriental one-act ballet-pantomime, the action by Andreas Pavley and Serge Oukrainsky, the distinguished dancers of the Chicago Opera forces. Its story, one of conventional stripe, dealing with the goings on within the palace of the *Caliph* Abbas has been recited in these columns already. Messrs. Pavley and Oukrainsky appeared as *Sahadié* and the *Caliph* respectively, Mr. Oukrainsky also as *Master Demon* in a most grotesque dance in his second rôle. Pearl Lloyd was *Boudour*, the *Caliph's* favorite wife, Mlle. Ludmila Mandane, her rival, M. Lumbee *Astyage*, the paramour of *Boudour* and brother of the *Caliph*, while the Misses M. and Y. Arnold, Ledova, Nemeroff and Shermont were women of the court and evil spirits. Before approaching the music which Mr. Borowski has written, let us speak of the setting given the ballet. It is the work of the American painter, Norman-Bel Geddes, whose work was first presented to New York in the setting he made for Cadman's opera "Shanewis" at the Metropolitan and more recently in his sets for Hadley's "Cleopatra's Night." Mr. Geddes has done nothing that compares with his "Boudour" scene. Riotous in its Eastern splendor, it has a coloristic beauty and warmth that are beguiling; in short, it supplies for this ballet exactly what it fails to offer the Hadley opera. The costumes of principals and ballet are in keeping with the scene and are of luxurious beauty. And the lighting, also under the direction of Mr. Geddes, was admirable in every way.

There is a brief prelude, which immediately establishes the atmosphere of the ballet. A modernistic curtain is slowly drawn from the left and reveals, as the music proceeds, a stage set in full light, peopled by the *corps de ballet* and some of the leading dancers, all reclining on cushions, multi-colored, and touched with the heat of the Orient. This quality is communicated in unmistakable manner by the music of Mr. Borowski, which unfolds itself with a gradual rising passion up to the climax of the piece. Here is a composer who has a natural and spontaneous flow of melodic riches, not always wholly original, to be sure, who can indicate the dramatic action in his musical utterance and who possesses a fine sense of balance, not only in the presentation of his thematic materials, but also in his clothing of them in instrumental colors. The orchestral score of "Boudour" is a gorgeous and riotous affair, exactly as is the setting of Mr. Geddes. Here, indeed, composer and painter have worked in harmony!

The Orientalism of the music, which is achieved with a sure touch, suggests at times Rimsky's "Scheherazade" and "Coq d'Or" and there is a Wagnerian surge in the building of its climaxes. But it is never imitative in a small way. Felix Borowski's name has long been prized by those who know him not as the composer of that hackneyed offertory for violin "Adoration," a youthful effort, we imagine, but as the composer of several admirable orchestral works, among them an *Elegy* heard in New York last season at a Damrosch concert and his fine Sonata and Suite for the organ. In "Boudour" he reveals an orchestral mastery that places him in the first rank of contemporary composers. His score has in addition to its varied colors, a glow and strength that are at times elemental, while the polyphonic weave is plastic and closely knit. If there are weak moments in this ballet they are few: the section in D Major *Allegro*, with the melody in the violins, which appears several times in the score and the processional for the *Caliph's* entrance which is a bit conventional. Yet it has the pomp in it that a ruler's arrival on a scene requires. One wishes that in composing it Mr. Borowski had remembered that a *Caliph* is a monarch of the East. The processional in "Boudour" might accompany the entrance of a European king.

Honors for Interpreters

First honors among the interpreters go to Messrs. Pavley, Oukrainsky and Lumbee; of the ladies to Mlle. Ludmila. The *corps de ballet* was admirable, the young ladies appearing in authentic Oriental scantiness of attire, uncensored and unedited by such conventions as pertain in our own opera-house, when the spirit of the East calls for something that may seem piquant. There was hearty applause for Mr. Borowski

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OPERA AT THE METROPOLITAN

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Mr. Werrenrath's *Valentine* again suffered from self-consciousness in his stage deportment. His tone production was beautifully smooth, with free high tones as well as a full lower voice. Of fine physique, he should be an admirable *Valentine* once he has developed the histrionic side of his art to something commensurate with his vocal abilities. He was called before the curtain repeatedly after his death scene in the third act.

Geraldine Farrar again was a winsome *Marguerite*, simple, girlish, a figure of much personal charm. Her singing has been better in the "Faust" of other years. Martinelli, in the title rôle, was in particularly good voice and sang tastefully as well as with admirable tone. Seldom in recent years has the music of *Mephistopheles* been given with the sonority and richness that was given it by Mardones. His Satan was not very Satanic, however. Raymonde Delaunoy as *Siebel*, Louis Berat as *Martha*, and Pablo Ananian as *Wagner* completed an excellent cast. The chorus again sang nobly. O. T.

"Barber of Seville"

Maria Barrientos was a vivacious and tuneful *Rosina* in Monday evening's "Barber of Seville" at the Metropolitan. Her singing of "Una Voce Poco Fa" and, in the Lesson Scene, of the interpolated "Voce di Primavera" of Strauss, was of plush tone, with vocal arabesques of delicate tracery, obviously prepared and carefully achieved. Her adherence to pitch was not the least of the gratifying attributes of her singing. She was applauded enthusiastically.

Giuseppe de Luca was a lively and resourceful *Figaro*. He sang the "Largo al Factotum" with much glibness and brio, and was the source of most of the sparkle in the concerted numbers. Charles Hackett was a manly *Almaviva* and very

much the artist. His use of *mezza-voce* and of *pianissimo* was particularly pleasing. "Ecco Ridente" and "Il Mio Nome" were sung with refinement of style. It may be suggested, however, that the tenor should guard against a tendency to whiteness in middle and lower tones.

Mardones was a humorous *Don Basilio*. His handling of his big voice again demonstrated that, as far as straight singing is concerned, he is the foremost of the basses at the Metropolitan. Malatesta's farcical *Bartolo* provoked amusement, with its English "All right" and "Pleased to meet you." Louise Berat was the *Berta*. Reschiglian and Audisio were other members of the cast. The attenuated but bubbling old score was agreeably played. Mr. Papi conducted. O. T.

Caruso Recovered

"Le Prophète" Saturday afternoon brought back Caruso, after two weeks of indisposition. There were few traces of his recent cold in his superb singing, although one high tone in the "King of Heaven" aria threatened to escape him. His *mezza-voce* again was of haunting charm—there is no other such quality. His *Jean of Leyden* had sincerity, intelligence, and something of nobility, as well as many moments of the highest vocal beauty. Mme. Matzenauer again was an appealing *Fides*, both vocally and as to characterization, and Miss Muzio sang beautifully as *Bertha*. Rothier was of true Meyerbeerian flavor, as *Oberthal*, both in his singing and his acting. Mardones, Dua and d'Angelo were the *Anabatists*. The ballet in the snow again was a delight, with Rosina Galli and Bonfiglio the center of a swirl of color, but the skating episode had less of grace than it had of novelty. The gorgeous stage groupings were superbly handled. Mr. Bodanzky conducted in a way to bring out all there was of theatricism in the Meyerbeer score. O. T.

"Rigoletto"

Instead of "Rigoletto," which was announced, "Lucia di Lammermoor" was presented Thursday evening. Mme. Barrientos went mad becomingly in the rôle of Scott's heroine, and the woes of Ravenswood were entrusted to the capable care of Martinelli. Papi conducted. The performance went with unusual snap. A large audience hailed the interpreters. * * *

"Madama Butterfly"

"Madama Butterfly," with Mme. Farrar, Rita Fornia, Edna Kellogg, Charles Hackett, and Antonio Scotti in the leading rôles and Mr. Moranzoni at the conductor's desk brought out a brilliant audience on the evening of Feb. 20. The performance was smooth throughout and the principals were all in good voice. * * *

"Cavalleria" and "Coq d'Or"

A double bill of "Cavalleria Rusticana" and "Le Coq d'Or" filled the house, as usual, Saturday evening, Feb. 21. Florence Easton as *Santuzza* lived up to the best standards set by her predecessors. Perini as *Lola*, Crimi as *Turiddu*, Chalmers as *Alfio*, and Marie Mattfeld as *Lucia* gave fair support, and the chorus sang well. Moranzoni conducted excellently.

"Coq d'Or" followed with Barrientos as the voice of *The Princess* and Galli as the mime. It may merely be repeated that with these two artists, each at the head of her respective type of achievement, and with such support as D'dur and Bolm give as *The King*, and as Marie Sundelius affords by her lovely singing of *The Cock*, the performance could not fail to delight those to whom the bizarre charm and the beautiful music of Rimsky-Korsakoff's work appeal. Bamboschek's conducting was effective. C. P.

CHICAGOANS OFFER COLORFUL BALLET BY TWO AMERICANS

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and the principals when they appeared before the curtain a half-dozen times at the conclusion of the work. "Boudour" was a success and it will be heard again with real pleasure. In his conducting of his music Mr. Borowski disproved the accepted theory that composers cannot lead their own compositions. "Boudour" in his hands was a vital and pulsing hour of music and pantomime.

Following the ballet Leoncavallo's "Pagliacci" was given with Titta Ruffo as *Tonio*, Anna Fitziu as *Nedda*, Forrest Lamont as *Canio*, Lodovico Oliviero as *Beppo* and Desire Deferre as *Silvio*. Mr. Marinuzzi conducted the work and gave it a good deal of life, though his conducting of it, music in which one can hardly believe he is interested, fell short of his interpretation of better operas which he has led here.

In New York "Pagliacci" used to be given for Mr. Scotti's Prologue. We remember the days when part of the audience used to walk out after his singing of it. The rest of the opera didn't interest them. That was before Mr. Caruso assumed the rôle of *Canio* here and sobbed his Arioso to the delight of the horny-handed ones. To-day "Pagliacci" in New York is a tenor's opera and when the great Enrico sings it the big auditorium of the Metropolitan is too small to hold those who wish to hear. With a stellar baritone like Titta Ruffo, "Pagliacci" is a baritone's opera. And so it was last Monday evening. Mr. Ruffo had sung it once here this season, during the opening week of the company's New York visit, and had been acclaimed. His Prologue was once more the signal for a tumult, such as has not been heard in the Lexington Theater since the sensational début in "Dinorah" of the diva surnamed Amelita. It was a thrilling outpouring of *Tonio's* music that Mr. Ruffo gave us, singing that has the same effect on the audience that Caruso's has. There is a ring in the great Italian baritone's upper voice that is quite in its own class and is surely surpassed by no singer whom we have heard in the rôle. And his acting of it is intense, stressing the clown's character, up to the point of presenting him as a blubbing idiot in the scene with *Nedda*, where he goes off the stage muttering his curse. The effect of this on the audience was electric and brought him an ovation, such as one would expect from his singing of high A Flat, but not from a bit of acting. He had to come out and bow,—out of place as it was in the unfolding of the story.

Anna Fitziu Reappears

Miss Fitziu, who made her first appearance with the company this season, sang *Nedda* in excellent style, with vibrant voice and fine diction. And she looked girlish in her attractive costume and acted with taste and a keen understanding of the part. She had hearty applause after her singing of the "Balatella." Lamont, that fine tenor, who in "Isabeau" last year won our whole-hearted appreciation of his gifts, was not in the vein as *Canio*. Whether he was disturbed by the presence in the cast of so great a baritone we do not know; but his voice sounded small and his delivery of the music lacked the authority which he is capable of bring-

ing to his rôles. Messrs. Oliviero and Deferre were adequate. The chorus sang some things well, others badly. In the famous "Bell Chorus" it fell far beneath the singing of that charming bit as done by our own Metropolitan choristers. But there is a first oboe in the Chicago orchestra that plays its obbligato in this music with a beauty of tone that is enchanting! A. W. K.

A Notable "Rigoletto"

There was much that was superb in the three-star performance of "Rigoletto" at the Lexington Friday night, but what happened on the stage must take second place, in the memories of those who fought their way into the house, to what happened in the audience. Ushers, doormen, policemen, and firmen battled manfully to control the throng. But, just as the "no encores permitted" rule on the program was made to be broken when Titta Ruffo, Amelita Galli-Curci and Tito Schipa were grouped together in one cast, so were all regulations as to standing and sitting in the aisles. The crowd was the largest ever crammed into the Lexington. Enough additional persons to have supplied another audience were turned away when the walls of the theater would neither stretch nor fall. Some of these had been standing in line virtually all day.

At the time the doors were opened there was a line which, if it had been straight, would have reached two blocks. Inside, the sardine-can bulged. There were any number of excited enthusiasts, including women who were utterly fagged by an all-day vigil before the ticket office, who could not see the stage at all. Short folk, with their view totally obscured by taller men and women around them, listened as best they could without seeing and sweltered in the well-nigh suffocating human heat.

Physical force had to be used around the doors to handle the crowd. Stands who found themselves unable to see otherwise, surged down one of the aisles so as to obscure the view of persons in aisle seats. Repeated efforts were made to move them back, but there was no place to put them, unless they were put out entirely. Some even sat on the arms of aisle seats, to the indignation of the seat holders. New York's Italian citizens were in their Paradise, with such a combination of stars in their favorite opera, though, physically, many of the standees had reason to suspect they were in a place very different from that inhabited by the heavenly hosts.

The applause was in proportion to the immense size of the audience and to the sacrifices which those who did the most vociferant applauding and the loudest shouting had made for even a peep at the stage. There were repetitions of "La Donna e Mobile" and of "Si, Vendetta" in spite of the no-encore reminder on the program. The indefatigable Gino Marinuzzi, who had conducted the four preceding evenings, always without a score, seemed to regard the repeats as inevitable, and went ahead with them as a matter of course. In passing, it should be said that seldom has the old Verdi score been so stingingly vital as it was under the bâton of this masterful young Italian.

Ruffo unquestionably was the star of stars. Save for a few low tones which he scarcely sounded (those in the beautiful "Deh! Non Parlare al Misero" all but eluding him) the rôle of the jester might have been written expressly for him, so completely did he make it his own. Doubtless there have been *Rigolettos* who have sung with more refinement of tone, and more warmth of humanity behind the mocking and cruel exterior. But there was no escaping the tragic power of Ruffo's study—a portrait ugly with the ugliness of deformity, vile, devilish, terrible; a misshapen thing that will crouch in the memories of those who saw it. His great bronze bell of a voice clanged with a metallic but none the less magnetic, sonority. There were times when he seemed momentarily sung out, as in the plea to the courtiers, "Cortigiani, Vil Razza," the chiming resonance leaving his voice. But always it came back, and his tone seethed again with a tremendous animal vitality. It was not pretty singing, for Ruffo's *Rigoletto* is not a pretty study in any of its aspects. The tender moments of the rôle were largely lost in the shuddering intensity of it. Needless to say, his clarion upper tones swept the standees into a delirium. The weakness of his lower tones could not be disguised, nor could a tendency to vibrato.

Overshadowed as she was by Ruffo, Mme. Galli-Curci approached the ideal as *Gilda*. She was colorless, but so is the rôle. Her singing was of the loveliest, true in intonation, velvety in quality, clean-cut in *floriture*. Praise must be

given also for the simplicity and ease of her acting. If she did not shine as a great luminary, she did satisfy as she has not satisfied in other operas where her achievements had more of dominating brilliance. "Caro Nome" was exquisitely voiced.

Tito Schipa sang with more artistry than in some other rôles in which he has appeared in New York, and his youthful *Duke* was an attractive figure. The voice again was peculiarly dark for a lyric tenor. Save for some shortness of phrase and a tremolo in his soft high tones—his full voice being gratifyingly steady—there was taste and skill in his vocal delivery. "Parmi Veder le Lagrime," at the opening of the third act, was particularly well sung.

Smaller rôles were less satisfactorily handled. Maria Claessens somewhat marred the famous quartet with unpleasant tone. Cotreuil was not altogether satisfactory as *Sparafucile*, his lowest tones being his best. Nicolay was the *Monterone*. Anna Corenti, Emma Noe, Trevisan, Deferre and Oliviero were others in the cast. The opera was admirably mounted. O. T.

Galli-Curci in "Dinorah"

Meyerbeer's "Dinorah" Tuesday night was notable chiefly for the orchestra's stirring playing of the overture, under the trenchant leadership of Gino Marinuzzi. It was the show piece of the opera, much more so than the "Shadow Song" admirably sung as the latter was by Mme. Galli-Curci. Rather than have it heard by half an audience, the conductor shifted his instrumental *tour de force* to a place between the first and second acts, as was done by Campanini. In an opera of sense, this would have been an absurdity, for this overture is descriptive music picturing events that precede the lifting of the first curtain. But "Dinorah" is otherwise so lacking in anything suggestive of plot or continuity that a little juggling of the order of things is not disturbing. There is so little that is brilliant in succeeding acts, that to waste the overture on those few curious folk who insist on arriving on time would amount to excising from the score its most theatrical pages.

Mme. Galli-Curci sang with velvety tone and much charm of phrase, if scarcely with scintillating brilliance. Her intonation was agreeably true. There were many moments of lyric beauty in her treatment of the music, and her impersonation of as nondescript a character as ever walked the operatic boards in the guise of a heroine had simplicity and grace to commend it. She was recalled a dozen times after the "Shadow Song," which she voiced very tunefully, if with no startling feats of *bravura*.

Rimini's *Hoel* caused regrets that his fine voice was used so badly. In the last act he sang several upper tones of surpassing beauty. Mojica did what he could with the rôle of the Corentino. Lazzari sang the *Huntman's* air with resonant tone. O. T.

A Disappointing "Carmen"

The first and only "Carmen" of the New York season given by the Chicago Company last Saturday night (for the benefit, incidentally, of the Italian Hospital) proved to be a dolorously mediocre entertainment. What with a material advance in prices and a fall of unusually wet snow, the attendance was far and away the slimmest of the company's sojourn. Emptiness sat enthroned over a great extent of the auditorium and the forlorn aspect of the things might well have dampened the ardor of everyone concerned. Further, the performance dragged its weary length to within fifteen minutes of Sunday morning. There was great applause for the Pavley-Oukrainsky ballet, which in the last act danced all manner of things to the glorious music of "L'Arlésienne." There was precious little for anything else.

Obviously the *Carmen* of Mary Garden should have dominated the representation. Yet this incomparable artist, for once, rose not in the least above the depressing level of her associates. Her *Carmen* has been a singularly paradoxical phenomenon. The present commentator witnessed her first and notoriously disappointing disclosure of it some seven years ago. Until last Saturday he did not see it again. However, last year and even more so the year previous (when she had Muratore for a *Don José*) the community grew vibrant with ecstasy over the sea-change undergone by the impersonation. Concerning the extent and precise nature of its virtues the reviewer must, of course, hold his peace. But on Saturday night he observed no change whatsoever from the original prosaic, unimaginative and complacently undeveloped portrayal. Indifference

stamped almost every phase of it. She walked unconcernedly through the rôle, with little effort to illuminate even its most obvious dramatic traits, to say nothing of its subtler psychology.

Crudity pervaded the musical and dramatic execution of the whole opera. John O'Sullivan's *José* was vocally constrained and in all other respects phlegmatic. Mr. Baklanoff, the *Toreador*, defied the true pitch as heartily as he did the bulls of the arena. The acceptable *Zuniga* and *Morales* of Messrs. Cotreuil and Deferre passed unnoticed on the general tide of indifference. Myrna Sharlow's *Micaela*, while the best single vocal feat of the evening, did not reveal that young soprano's best. Mmes. Pavloska, and De Phillippe and Messrs. Nicola and Mojica completed the cast. Reference to Mr. Charlier's rough handling of the score and rhythmic differences with the singers may be allowed to terminate the unedifying record. H. F. P.

The Third "L'Amore"

Mary Garden's portrait of *Fiore* is one of the most seizing, the most breathtaking and vivid in the modern operatic gallery. At the third representation of "L'Amore dei Tre Re" by the Chicagoans, on Tuesday evening of last week, the great singing-actress enthralled her audience with her original and powerful enaction of the passion-sick heroine. Mary Garden's *Fiore* is hot as flame and as intense in color. It drinks deep of life and when the grey hand of *Archibaldo* is no longer to be evaded, fights and is broken but not bent. One can readily conceive of honest, wholehearted aversion to her conception; but can anyone, however phlegmatic, witness it without experiencing profound emotional disturbance? The present writer, having witnessed every interpretation of the rôle given in New York, including the exquisite one of Lucrezia Bori, feels that Garden's is far and away the most compelling. Much of it is indeed matchless.

For the first time Carlo Galeffi appeared here as *Manfredo*. Another revelation. Vocally and histrionically this is a reading of patrician cast. A knightly figure of noble fibre, tender as it is strong, is Mr. Galeffi's *Manfredo*. He sang it magnificently.

There can be nothing but praise for the other protagonists: Mr. Johnson as *Avito* and Mr. Lazzari as *Archibaldo*. Both were thoroughly in the frame and sang their taxing music with fire and tragic force.

As for Gino Marinuzzi, the conductor—much has been recorded in honor of his powers. Let it be written in glowing letters, he is a master. Not Toscanini himself gave such a reading of Montemezzi's score. Nothing that transpired on the stage was more arresting or artistically significant than the achievement of this Italian genius of the bâton. What he accomplished with the by no means distinguished orchestra at his disposal was little short of miraculous. B. R.

"Norma" Again

Bellini's "Norma" was repeated on the evening of Feb. 19 before a sold-out house. The cast was the same as at the first performance. Miss Raisa, still suffering from cold, began somewhat huskily but later gained control of her voice and sang superbly. Mr. Dolci, likewise, was not in his best form and his acting suffered through his tendency to stand with his toes in the footlights—trough whenever he had two measures to sing. Myrna Sharlow sang an excellent *Adalgisa* and Lazzari a dignified *Oroveso*, and Emma Noe and Jose Mojica were effective in small rôles. The orchestra under Mr. Marinuzzi was above praise and the chorus for the most part fair. The lighting was about as bad as could be. J. A. H.

"Hamlet" Repeated

Joy was unconfined on Monday night, Feb. 23, when Titta Ruffo unloosed his tremendous vocal equipment and his histrionic powers in the rôle of *Hamlet*.

Florence Macbeth repeated her charmingly traditional *Ophelia*, very effective except in the Mad Scene, which was merely a coloratura number well and even beautifully sung, but gave no illusion whatever of madness. Cyrena van Gordon towered a bit stiffly above her little colleague, and let her big, mellow voice have fullest rein for the first time in the scene with her son, where for the first time she disclosed some fire in her acting. Virgilio Lazzari's *King* was well sung and well acted; and Edouard Cotreuil voiced excellently, if too warmly blooded for a specter, the recitative of the *Ghost*. There was a recall for Mr. Charlier, who conducted. C. P.

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Dear MUSICAL AMERICA:

What is an "Isba?"

Well, it isn't a fish nor an insect, but according to the program issued by the enterprising management of Norma Knüpfel-Lutge, an "Isba" is a series of pictures taken from a Russian village fête. This was presented at the cozy little Belmont Theater last Monday night by an exceptionally capable company, under the direction of Serge Borowsky, a conductor and also singer of considerable skill and eminence. As the prospectus states, "for many years the Russian Ballet has shown us the lighter side of the Russian character, but the real soul of this great people is still a closed book."

So it was that Mr. Borowsky endeavored to give us a characteristic picture of Russian peasant life, with its songs and dances, together with a balalaika orchestra, a chorus, costumes, with scenery painted by Mr. Boolsky, and which, let me say, was particularly effective, as were the costumes, though everybody looked much more prim, and indeed cleaner, than one is accustomed to associate with one's idea of the Russian peasant.

The first scene shows the front of a church, in which a number of the faithful are at service. Then out comes the congregation, followed by the priest, religious solos and choruses are sung.

The next scene takes us to the interior of a rich man's house, where a feast is in progress. Here we had song and dance, to the music of the balalaika. In this scene there was some extraordinary dancing, which brought down the house, though all Russian dancing seems to me to be more of the acrobatic kind than what we are accustomed to in the dancing of the Italians and the French. One young man could put a leaping kangaroo to shame.

The last scene showed a gypsy camp fire, where there was more singing and also some dancing.

The performance grew as it went along. Borowsky, who conducted, seemed to be very musical, and had his forces well in hand. One of the critics said that he liked his conducting better than his singing. The music was taken from many of the leading Russian composers, among them Tchaikovsky, Moussorgsky, Arhangelsky, Gretchaninoff, Lwoff.

It gave a very excellent illustration of Russian folk music, and as such is particularly important at this time, when we are getting terrible accounts of what is going on in the former country of the Czar. If such a performance enables us to understand this wonderful people better, it will do more than serve its purpose as an entertainment.

The company goes at the conclusion of this engagement to the Manhattan Opera House, where some of the more delicate effects may be lost.

Certain of the features, as Krehbiel said in the *Tribune*, we have had before. For instance, we have had the choral music of the Russian church concerts,

given by the choir of the Cathedral of St. Nicholas. Then, Mme. Lineff and her choir have given us in concert some of the Russian folk music and dancing. Then there was that wonderful ballet, "Petrouchka," first given by the Russian Ballet at the Century Opera House some seasons ago.

With regard to balalaika music, we have heard that, and recently when the wife of Riccardo Martin gave a very enjoyable performance at the Princess Theater.

So that it was the gypsy element at the end, and the manner in which Mr. Borowsky presented the scheme, which was not only novel, but particularly appealing.

I noticed Otto Kahn with his wife and other social notables in the audience.

A pity the performance did not begin till nine or a little after, for that virtually made it very difficult for the critics to write about it as it deserved and get their copy in in time, which shows that the managers have something to learn with regard to the physical restrictions under which our daily paper critics do their work.

A veteran critic who sat in front of me was still bubbling over with reminiscences of the stunt which had been given the night before by the "chain gang of critics"—the expression is Hunker's—to the artists and members of the staff of the Metropolitan, and in which they follow the method by which the newspapermen entertain the legislators in Washington with a humorous skit lampooning everybody. One of the scenes at the stunt, I was told, represented a graveyard in the "Blue Bird," and when they came to Krehbiel's monument it was asked, what did he write about? And the chorus roared:

"About four columns all the time."

My friend the veteran explained to me that each one of the "chain gang of critics" put up \$6 for this entertainment. I expressed my astonishment that any musical critic had so much surplus cash.

Let me not forget to add about the "Isba," that as it was presented it is so full of interest, of character, there is so much color and life to it, that never mind where it is given, go and see and hear it.

* * *

Someone who knew—or thought he knew—told a lady friend in the strictest confidence, who told another lady friend, who informed her "one best bet," as it is called, and he told a friend, also in the strictest confidence, who told me that the next general director and manager of the Chicago Opera Company will be John Alden Carpenter.

Many reasons were given why Mr. Carpenter would be selected. In the first place, he is a Chicago man. In the next place, he is a successful business man, and finally he has shown himself to be a musician and composer of distinction—so much so that the Chicago Opera Company produced a ballet by him.

Whether the report is true, *quien sabe*—who knows?—as the Spaniards say.

It may be well, in connection with this matter, for me to refer to a leading editorial which appeared about two weeks ago in the *Chicago Herald and Examiner*, which starts out by saying that "the question of a director for the Chicago Grand Opera Association involves two very different things. One is the selection of operas which are worth giving, the other is the elimination of graft."

The editorial states that "the program of the operas this year included the usual few much-heralded novelties, the long procession of old favorites, which must continue to make up the bulk of a season's offerings, and selection after selection which were neither new nor good. For some of the selections there was no excuse, except that they gave opportunity to the artists who appeared—artists more beloved by the management—nobody knows why—than by the public."

Here let me say that there is one point that many well-meaning critics do not seem to realize, namely, that the constant presentation of some of the old stand-bys—"Faust," "Carmen," "Trovatore," "Marta,"—and the revival of such operas as "Norma," "Don Pasquale," and others, have a very strong argument in their favor. The older generations have heard these operas, it is true, but the young people who are coming up, they have never heard them, and they want to hear them, the best proof of which is that they come to the performances and often crowd the house.

One of the suggestions offered by the *Chicago Herald and Examiner* is that a committee of Chicago men, music lovers, shall have charge of the selection of the program. Such men, for example, as John Carpenter and Clyde M. Carr. If

they had charge of it, says the *Chicago Herald and Examiner*, is it not reasonable to suppose that enjoyment and education only will control the choice of operas?

As the *Chicago Herald and Examiner* has brought up the matter of graft, it is proper for me to quote what they say on the subject, namely, "there may never have been any, in the strict sense of the word. Insolence in the box office was regular and expected." However, the *Herald and Examiner* points out that so many more boxes were sold this season than for the preceding, that in this item alone there was an increased receipt of over \$150,000. Yet the deficit is said to have been about the same. And so the *Chicago Herald and Examiner* asks why, and also asks, what do the friends of opera think about it?

There have been, of course, charges of graft with regard to certain of the minor employees of the management, which even if well founded, are probably not worse than what prevails elsewhere in this country, and certainly is the custom in Europe.

The *Herald and Examiner* concludes its article by stating that opera has now become a necessity for Chicago, and consequently "the job requires qualifications differing in some respects even from those which the late Mr. Campanini so notably possessed."

For my own part, if the directors of the Chicago Opera Company could appoint as a general manager, with an artistic assistant, a Chicago man, it might serve as an example, especially if he made good. There are many, you know, who think that we have got to the point where we need no longer depend absolutely on foreigners.

* * *

How necessary it is to recognize the rising generation and its need of education is shown in the case of Mme. Bloomfield Zeisler, a pianist of international repute and one of the greatest artists this country ever produced. Certainly Leschetizky regarded her as his most distinguished and talented pupil. At this late date, among musicians and music lovers of the older generation, Mme. Zeisler needs neither heralding nor commendation. But the younger generation does need to be told who she is, and thus its interest sufficiently stimulated to induce it to go and hear an artist of superlative merit.

I say this for the reason that when Mme. Zeisler appeared here, the other day, after an absence of four years, and played with an orchestra under Victor Herbert before a large audience which was more than enthusiastic, because the lady showed that she was not only in the height of her power but that she had positively grown in artistic stature, with all this the press next morning, with the exception of the *Times*, gave her but little recognition. Her coming had not been properly heralded, and so, as I said, the younger element, which could have profited most by hearing this justly renowned woman, was absent. It was the old friends, the old admirers of her genius, who gathered once more to do Mme. Zeisler honor.

* * *

Not alone newspaper men, business men and others, but many in the musical and dramatic world are watching the recent merger of the *Herald* with the *Sun* with considerable interest. So far as can be learned, the first issues created somewhat of a feeling of disappointment. Some say that the *Sun* is no longer the *Sun*, and the *Herald* is no longer the *Herald*. Then, too, as I said before, it is not likely that most of the *Herald* readers, who were what might be called Independent Democrats, as far as their politics were concerned, would be likely to take up a radical Republican organ such as the *Sun* undoubtedly is.

It is but fair to Mr. Munsey and his associates to state that they have been greatly handicapped by the prevailing shortage of newsprint, which has forced a drastic curtailment of the size of the daily papers all through the country, not only with regard to their daily but also to their Sunday editions.

It may be of interest to know that there is authority for the statement that the actual price paid for the *Herald* by Mr. Munsey was \$4,600,000—a very radical difference from the \$20,000,000 which was understood to have been offered for the *Herald* some years ago, but which was refused. The offer of twenty millions was made on the basis of the earning power of the *Herald* at the time, which in later years decreased, and rapidly so after Mr. Bennett's death.

It may also interest you to know that it is stated, on what is believed to be good authority, that but a few hours after the deal with Mr. Munsey had been con-

MUSICAL AMERICA'S :: GALLERY OF :: CELEBRITIES No. 211



Rosa Raisa, Whose Unique Art Made Possible the Revival of So Neglected a Masterpiece as "Norma"

summated, an offer of \$5,000,000 cash was received from Mr. William Randolph Hearst, proprietor of the *American* and a number of other papers and magazines.

* * *

Whenever "Jerry," as her close friends and intimates call Mme. Farrar, undertakes anything, whether it be the exploitation of her views on matrimony, on clothes, to provide her poodle with a Liberty Bond, or for some charitable purpose, she "puts it over." There cannot be any question as to that. She always makes "good copy," as the papers say.

Her last effort is in the direction of raising a fund for Minnie Hauk, an American singer noted some years ago. Mme. Hauk was the first *Carmen* and made a memorable career not only here but in Europe. It was through her that Massenet's "Manon" was first given in New York. Among other rôles in which she shone, were *Juliet*, *Lucia*, *Marguerite*, *Rosina*. It is said of her that she was so successful as *Carmen* that she sang the rôle over 500 times, in English, German, Italian, as well as French. She retired from the stage on the death of her mother in 1896, and made her home near Luzerne. She is a New Yorker, having been born here in 1852. Consequently, she is now in her sixty-eighth year. To-day she is living in Switzerland, blind, sick, poverty stricken, having lost everything, including her own savings and those of her late husband, through the war and other reasons,—through no fault of her own, as Finck says in the *New York Evening Post*.

Mme. Farrar is issuing a public appeal, and writes me that up to date, by simply speaking a few personal words, she has received contributions of over \$2,000, \$500 of which were immediately cabled to Mme. Hauk through the good offices of the American Consul at Basle, Switzerland. A number of prominent musicians and society people are interested in this worthy purpose. Let me say that checks should be payable to Waldron P. Belknap, treasurer of the fund, and should be sent to Mr. Albert Morris Bagby, vice-president, at the Waldorf-Astoria, New York City.

* * *

There seems to be trouble in the Boston Symphony Orchestra. The men made a demand for increased wages, which has been refused, the trustees of the organization stating that they have no funds at their disposal and that the concerts do not now meet the expenses. The members of the orchestra appear to like Monteux, though some still prefer his predecessor, Rabaud. So there is division on that point.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

The members of the orchestra feel that they should have a raise of at least a thousand dollars per man in salary for next season. Judge Cabot, the chairman of the board of trustees, told the men that he would make no promises for the future and would only deal with each member personally, as his present contract ran out.

You may recall that when Major Lee Higginson was the sustaining force of the Symphony Orchestra he made it a condition that none of the members should join the American Federation of Musicians. Since his death I believe that some thirty have made application to join the union, and others are ready to do the same thing. This has an important bearing on the situation.

There seems to be some feeling among the members of the orchestra, too, with regard to the recent importation of three horn players from Holland, who are said not to be of the highest rank. As it is well known in Europe that the members of the Boston Symphony are non-union, anyone coming to play with it charges an extra salary. It is therefore pointed out that the finances of the orchestra would be in better shape if the members did join the union.

Manager Brennan of the orchestra told a number of persons, after the late Major Higginson died, and before his will was read, that he had left a million dollars for a fund to carry on the orchestra. Therefore it must have been a sad blow to him and to those interested, that the major left nothing at all for them.

One thing is certain. The Boston Symphony cannot exist and maintain its nobly won prestige unless it consists of first-class players. First-class players cannot live decently, even, on the old salaries. The result of this is that if the salaries are raised there will be a further deficit. Now then, the question arises, should this deficit be met by a few public-spirited people, or should it be met by the people of Boston? It seems to me that it is up to the people of Boston. How can they claim, as they do, credit for their great orchestra, if they permit a few public-spirited, wealthy people to make good the deficit all the time?

* * *

So Louis C. Elson, who for forty years was one of the best known music critics in Boston, in New England, known indeed all over the country, has passed away, at the ripe age of 74. He was with the *Advertiser* since 1888. He also for nearly half a century taught at the New England Conservatory of Music. He was a correspondent for a great number of papers here and abroad, and contributed many valuable articles on music to leading magazines, besides writing a large number of works of an educational character. His "History of American Music" became popular, though many of his statements therein, particularly as they served to heighten the glory of Boston, were disputed.

When the Boston Vocal Teachers, presided over by Chadwick, gave a dinner to your editor sometime ago, Elson was present and related how a great many years ago he had been introduced into musical journalism by your editor, and how he became your editor's first Boston correspondent way back in the late '70s.

Elson was a tall, fine, handsome man, very genial and possessed of an enormous industry. He never went anywhere, even to a concert or the opera, without a batch of papers, periodicals, and even books under his arm. He might have been called a circulating musical library. He leaves a son, Arthur Elson, who has already won considerable reputation as a capable writer and music critic.

* * *

The revival of Donizetti's "Don Pasquale," in which Galli-Curci appeared in a new rôle, gave us an opportunity to further discuss the reason of her unquestioned popularity. In this particular opera the young Italian coloratura singer appeared, to my thinking, to better advantage than in some other operas. She certainly, as the young widow, looked charming.

It is my opinion that one of the reasons why she pleases is not alone her unaffected, modest attitude, but the fact that she sings with such ease, never forces her voice. The result is, the audience does not have that clutch in the throat which comes when singers force the voice or attempt notes and stunts beyond their natural powers. Did you ever think that

whenever a singer strains to reach a certain effect, that the strain is reflected in the throats of the people who hear the singer?

Giacomo Rimini as *Dr. Malatesta* showed to advantage. He has a very agreeable voice and is a handsome man, of distinguished bearing.

Tito Schipa, the new tenor, should not be criticized too severely, because he still has some of the faults of the young tenors that come from Italy, in that they get out of the picture and mistake volume of tone for quality. Still, he carried his audience with him and in the duo in the last act with Mme. Galli-Curci won a thunderous recall.

Vittorio Trevisan, who essayed the buffo rôle of *Don Pasquale*, showed that he belongs to the old school of competent actors in such parts. He was recalled again and again, and would have made a better effect had not he been, at intervals, completely drowned out, as were some of the other singers, by the orchestra.

Now Gino Marinuzzi, the conductor on the occasion, is unquestionably a leader of high artistic accomplishment, a very sincere man, good musician. But I do not think that he, and other conductors, ever realized the power of the modern orchestra, which appears unusually brassy in the auditorium of the Lexington Opera House. It has often occurred to me that if these conductors would come to performances when others are conducting, and get the acoustics of the place, they would keep down the orchestra, at least sufficiently so that one could hear the singers. You remember that this was one of the troubles we had when dear Toscanini was with us. There were times when the singers on the stage could be seen making faces, but as to any tone coming across, that was simply impossible.

* * *

Fortune Gallo, the enterprising manager of the San Carlo and other opera companies, has been telling the San Francisco papers how he pleases the public and at the same time keeps his stars in tune and good nature. Incidentally let me say that Gallo is, as the San Francisco *Call* and *Post* says, "one of the few men who have made a financial success of grand opera. And he is also one of the still smaller number of those who have been able to take a grand opera company out on the road and make a financial success of it."

I wrote you sometime ago that Gatti told me that he considered that there were three requisites to be a successful impresario. These were any amount of patience, next, order, which meant a well disciplined organization; finally, a tenor.

Gallo states the secret of his success to be that he never loses his temper, no matter what the provocation. And then he naively tells you that "among operatic organizations there are many provocations." After that, having kept his temper, he thinks that the reason why his companies have succeeded while others have failed, is that he makes it a point to give the public a better performance than it expects and never tries to fool the public. That is, he does not play on the words "grand opera" and give what is virtually a travesty of grand opera. The result of keeping faith is that the advance sale this year for his few performances in Frisco was nearly \$30,000. Grand opera, says Gallo, is becoming more popular every year, largely, he thinks, due to the phonograph. So when a company comes to town, the people who have records want to hear the singers who made the records.

Did you know that Gallo first got his taste of musical management when he headed Ellery's Band? Ellery, you know, was an Englishman, who carried a large band, principally of Italians, through the country on a shoe-string, after he had sacrificed his own fortune. After leaving Ellery, Gallo managed the extraordinary Creature and his band. Then he was with the Lombardi Grand Opera Company. But Gallo's principal regard for San Francisco was that there he met his present wife, a soprano, who sings important rôles and is a very charming woman. Her maiden name was Sophie Charlebois. She is a niece of Captain Israel Kashow, who came to California in the pioneer days.

The test of Gallo's management will come next season, when he opens up at the Manhattan. However, I and others venture a prophecy that he will make a success of it. He is an excellent mixer, very liberal, besides his ability to keep his temper under awful provocation, such as no people in the world but operatic artists can produce. He has another ability, which he has not stated. It is the ability which Charles Schwab recently in an address at Carnegie Institute in Pittsburgh said the late Mr. Carnegie had, and on which he won out.

It is that he radiates a spirit of good will and encouragement, rather than of criticism. Gallo rarely criticizes, certainly never indulges in any carping criticism, always has a good word, always is willing to give a singer a chance. And it certainly can be put to his credit that he has given young American singers more chance than any impresario since he entered what is called "the game."

* * *

Writing about the production of "Herodiade," in which some of the artists of the Chicago company, notably Mme. D'Alvarez, made a conspicuous success, I forgot to say that it is not generally known that a Frenchman, by name Mariotte, also wrote an opera to a libretto founded on Oscar Wilde's "Salome." Mariotte's work was brought out at the Paris Opera last season, and if I remember rightly, Pitts Sanborn, the clever critic of the *New York Globe*, who was in Paris at the time, wrote of it and said that he thought it was inferior to the Strauss work. The French journals took about the same position.

Mariotte's opera was completed at the same time that Strauss finished his. There was much effort on the Frenchman's part to bring his opera out first, in 1908, but Strauss's influence was too strong. Mariotte's work, when it was produced, had, as they say, a *success d'estime*.

During the world war Mariotte served in the French army. I heard he was severely wounded.

* * *

A little lady who used to correspond for your paper, for which she wrote some very interesting and able interviews, by name Vera Bloom, the daughter of a well-known and prominent music publisher and real estate man in this city, is just now receiving considerable attention from the press through her being about the only newspaper correspondent to get into Fiume and interview d'Annunzio.

With characteristic energy, Miss Bloom, when she was with her parents in Rome, determined to get at d'Annunzio. A London correspondent to the *New York World* describes the difficulties she went through to get there. But she did. And as a reward, d'Annunzio made her a captain of the Italian Arditi, of which she is the only woman member, and decorated her with the "Star of Fiume."

This is one more instance where a bright, energetic and talented American girl is demonstrating that there are few things that woman cannot accomplish when she puts her mind to it. The war taught us that.

* * *

Frederick H. Martens's work on "Violin Mastery" has recently been issued by Frederick A. Stokes & Co. Those who are interested might do well to get a copy. They will learn, certainly, the viewpoint of some of our most distinguished violinists. Among other things,

they will learn that Fritz Kreisler says that he could play the violin just as well with three as with four fingers, and that he also uses technical exercises very moderately. They will also learn that he considers real technique a mental and not a manual thing, and that he finds himself, when on a tour, better able to do his work by keeping mentally and physically fresh and in the right mood than merely by practising, practising, practising.

Finally, says Kreisler, he often helped himself a great deal more by dipping his finger tips in hot water for a few seconds before he stepped onto the platform, than by spending two hours practising.

Auer, the father of no end of masters of the violin, is on record that four hours should be the maximum day's practice and that during each minute of the time the brain should be as active as the fingers.

Would you believe it that Heifetz is not quite happy with all the success he is having, and that, to quote him, "he cannot imagine anything more terrible than always to hear, think, and make music."

This work of Martens might also be read to advantage by many of the pianists, and even the singers, especially by those young ladies who believe that hours of practise will produce an artist. They won't. Especially if the practising be done with a dull sense of horrible duty which, however, is absolutely necessary. That, as Auer says, the brain should work as well as the fingers, is becoming more true every day, when mere digital dexterity is no longer considered as art, and when we are coming more and more to valuing the spirit of interpretation, even if it should involve the playing of a few false notes occasionally, which is always regarded as having been a distinguishing characteristic of the great Rubinstein.

The girl or young man who takes an interest in something besides music, cultivates a sense of color by going to picture galleries, reads interesting books, gets plenty of exercise in the fresh air, is more liable to make a success with the public, than the girl or young man who practises for hours in a stuffy room, thanks Heaven when the toil is over, and then goes to participate in some uninteresting social stunt, just to pass the time.

Says your
MEPHISTO.

Riesensfeld Composition Applauded in Los Angeles—Mana-Zucca, Soloist.

(By Telegraph to MUSICAL AMERICA)

LOS ANGELES, CAL., Feb. 21.—A symphonic poem by Hugo Riesensfeld of New York was played by the Philharmonic Orchestra last night, making a tremendous success. The soloist was Mana-Zucca, pianist, who offered her own concerto. The applause was so insistent after the concerto that Mme. Zucca was compelled to repeat the whole work.

W. F. G.

OLIVER DENTON



"This pianist's most valuable asset is his command of tone. He has an extended range of dynamics, from a most delicate pianissimo to a thundering fortissimo."—W. J. Henderson in *N. Y. Sun*.

"His reading had the seriousness, the elevation, the passion, the tenderness, the delicacy that the music demands of the performer."—Pitts Sanborn in *N. Y. Globe*.

"Mr. Denton is a pianist who combines a healthy appreciation of the emotional with a fine display of power. It is a consummation devoutly to be appreciated."—Grena Bennett in *N. Y. American*.

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BALTIMORE HEARS RARE PIANO TRIO

Samaroff, Gabrilowitsch and
Bauer Play with Phila-
delphia Symphony

BALTIMORE, MD., Feb. 17.—With three celebrated pianists, Harold Bauer, Ossip Gabrilowitsch, and Olga Samaroff, as soloists, the Philadelphia Orchestra presented a program last night at the Lyric which will long be recalled for its classic values. Leopold Stokowski, the conductor, deserves the approval that is given to his work by the local public, and on this occasion won even deeper esteem through his ideal reading of the Overture "Iphigenie en Aulide" of Gluck, and the individual interpretation of Beethoven's Eighth Symphony. These works were followed by the rarely heard piano ensemble, the Concerto in E Flat for two pianos and orchestra, by Mozart, in which the piano parts were played by Harold Bauer and Ossip Gabrilowitsch; and the Bach Concerto for Three Pianos, in which Mme. Samaroff, Harold Bauer, and Ossip Gabrilowitsch were the soloists. Not only did the pianists revel in the purity of the old scores, but the joy that the Mozart and Bach music created under such ideal conditions will remain as a cherished musical memory to the big audience. This feast of soloists marks an unusual procedure in local symphonic customs, and the Philadelphia organization is to be congratulated for giving Baltimore the unique opportunity of hearing famous pianists present music that can but rarely be heard.

George F. Boyle, the Australian pianist-composer, who is associated with the interests of the Peabody Conservatory of Music, appeared as soloist at the Sixteenth Peabody recital, Friday afternoon, Feb. 20. This young artist has long since established his standing as a pianist of distinction, each successive local recital adding numerous admirers to the long list that find Mr. Boyle's playing of genuine interest. This program contained examples of Bach, Franck, Chopin, Debussy, MacDowell and Liszt, besides the composer's "Gavotte and Musette" and "The Lake." These original pieces have harmonic substance of richest fabric, and their melodic outline suggests imaginative qualities and poetic grace. Both compositions were received with enthusiasm and the composer had to bow again and again in recognition of the applause. After playing this representative program Mr. Boyle added the Twelfth Rhapsody of Liszt as an encore. Under the management of M. F. Kline, a number of distinguished singers and musicians will appear at the Lyric in a series of concerts. The performance of Fokine and Fokina, which has been postponed until Feb. 28 because of the illness of M. Fokine, will begin this series of bookings. Among the announcements

Distinguished Snow Shovelers Clear Metropolitan's Walks



Photo—Bain News Service

HIGH-PRICED snow shovelers, these gentlemen! But their particular talents do not lie in this direction. If you attended the performance of "Parsifal" at the Metropolitan on Feb. 19, it's more than likely that you saw the jolly-looking figure in the left panel, for he is none other than Orville Harrold, who sang the title part in Wagner's work. In the neighboring panel we see two distinguished snow shovelers being "paid off," the paymaster being Will J. Guard, press representative of the Metropolitan, and the comfortably clad laborers, Clarence Whitehill, baritone, and Charles Hackett, tenor, both of the opera forces. This is obviously a special engagement, and they have "gone on" with a minimum of rehearsal.

there are dates for Caruso, Raisa and Rimini, Ruffo, Louise Homer and her daughter, the Metropolitan Opera Sextet, and four pianists who will appear the same evening, Moiseiwitsch, Rubinstein, Levitzki and Godowsky.

The Music School Settlement met recently at the Fidelity Building and elected directors for the year, including Governor Richie and Mayor Broening. At this meeting Johan Grolle, of Philadelphia, head of the national organization, told of the movement and what has been accomplished in large centers. In addition to Governor Richie and Mayor Broening, the directorate elected includes T. McKean Meiere, Thomas Ruth, George Colston, Ellicott Worthington, L. Berney, Dr. Caleb N. Athey, Judge Carroll Bond, Jacob Epstein, Frederick Cone, C. H. Sumwalt, M. E. Harlon, F. H. Gottlieb, Eugene Randolph Smith, Edwin Litchfield Turnbull, George Groff, Mrs. Sigmond Sonneborn and other prominent citizens. The officers are: Mrs. Elliot Schenck, president; Frederick H. Gottlieb, chairman of the executive committee; Lydia E. Ford, vice-president; Hettie Van Lear, secretary, and Lillian Bartholomay, director.

F. C. B.

Ruffo—One of the Towering Operatic Figures of the Day

WHEN Titta Ruffo sings, there is bedlam. In Ruffo is found the living exception to the rule that only a great tenor, among men singers, ever can create a furor. Baritone though he is, he presents a box office lure comparable to Caruso. The tempest of enthusiasm he stirs whenever he hurls forth his prodigious high tones would have brought exultation to the heart of any tenor who ever trod the boards of opera.

New York has really been hearing Ruffo for the first time, in the notable engagement of the Chicago Opera forces at the Lexington Theater, now at its close. His lone operatic appearance in "Hamlet" and a concert program seven years ago scarcely revealed his unusual attributes to New York's worshippers of song. During the Lexington season he has been heard six times, twice in

"Pagliacci," twice in "Hamlet" and twice in "Rigoletto," with the result that his vocal powers now are fully known and he has established himself in Gotham, as elsewhere, as one of the most sensational singers of the day.

Tremendous vitality, clarion top tones, a resonance through the upper and middle voice that suggests the vibration of a great gong, the whole effect being that of an organ of bronze, and ability to clothe the characters he presents with an original and compelling personality—even though a repellent one, as in his half-wit conception of *Tonio*—these are qualities that stamp Ruffo as one of the towering operatic figures of the day. He has, in addition, a voice of amazing flexibility. He sings for his audiences, not for the critics. Ask those audiences who is the mighty baritone of to-day. Back will come a roaring response—"Titta Ruffo!"

O. T.

THE ALCOCKS IN FITCHBURG

Artist Couple Score in Joint Recital—
Beebe Ensemble Wins Favor

FITCHBURG, Feb. 19.—Merle and Bechtel Alcock, contralto and tenor, appeared at the State Normal School on Feb. 7, in a joint concert, before an audience which filled the hall to capacity. The concert was the first in the annual series given by Herbert I. Wallace, president of the Fitchburg Choral Society, to members of the society, the Fitchburg Teacher's Association, and the faculty and students of the Normal School. The concert was another in the long line of successful con-

certs arranged by Mr. Wallace. Seldom have two artists met with more generous and enthusiastic response in Fitchburg than that given to the Allocks. The two artists were at their best, and in a program, which included duet numbers, arias and groups of songs, scored decidedly.

The second concert in the Normal School series marked the first appearance of the New York Chamber Music Society, Carolyn Beebe, pianist and conductor. Though delayed by the much disturbed railroad schedule, and obliged to play in their traveling clothes, the artists provided a concert not often equaled in Fitchburg. The program included Mo-

zart's Quintet for piano, oboe, clarinet, French horn and bassoon; Schubert's Octet for two violins, 'cello, double bass, clarinet, French horn and bassoon; Goossens' Suite for piano, flute, and violin, and Wolf-Ferrari's Chamber Symphony for small orchestra with piano. An enthusiastic audience of good size was in attendance.

L. S. F.

Marguerite Namara, the concert and operatic soprano, will be starred in motion pictures with a scenario written "around her" by her husband, Guy Bolton, the playwright. Work on it will begin early in March.



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The Salt Lake Tribune, Friday Morning, January 23, 1920.

NIELSEN RECITAL PROVES TRIUMPH

Dramatic and Lyric Soprano Charms Audience at Tabernacle.

With brilliancy undimmed, with grace unmarred, with beauty and power of voice effective as ever in their appeal to mind and soul, Alice Nielsen came back to Salt Lake, and last night at the tabernacle reinforced her preeminence in the hearts of her former admirers and added a host of new ones to the long list.

If so many striking events in world history had not intervened to make civilization tremble in the balance, one could well believe that it was but a few months ago when the gifted dramatic and lyric soprano was here accorded high tribute for her rendition of difficult grand opera roles. Time seems to have passed the artist by unheedingly, for she still holds the glowing ardor and reserve strength of youth, coupled with the culture and poise that only comes by work and experience.

Twenty songs, representing as many composers and a half dozen different types of music, running the gamut of human emotions in almost its entire range, this was the contribution of Miss Nielsen in her "Evening of Song," to quote the words from her own program.

The supreme test of the artist is to be as great in the well-known "little" songs as in the so-called "big" things, and, measured by this standard, the soloist deserves all the lavish praise that has been showered upon her, for she never sacrificed pure artistry to strive after unique effects, always kept close, so to speak, to the ensemble and entered into the soul of the song with an illuminating personality that went straight to the heart.

Miss Nielsen's range of voice is unusually great. For purity and sheer beauty of tone she ranks with any soloist who has appeared here in a decade, while her lower register holds a vibrant richness reminiscent of a great contralto, and she exhibits a carrying power in sustained pianissimo that makes one thrill in wonder that amounts to awe.

She opened her program with the aria, "Deh Vieni non Tardar," from Mozart's "Nozze di Figaro." Eminent critics, in commenting upon the opera, often pronounce this solo "entrancing," and it assuredly was, as interpreted last night by Miss Nielsen. It is dramatic without being "heavy" and melodious without being too "saccharine." It was handled with due appreciation of its musical worth and with careful attention to expression.

Campbell-Tipton's "A Spirit Flower" and Lehman's "The Weathercock," that followed the dramatic aria, showed the singer in widely varying moods, but there was no failure in the quick and effective transition. The Scott "Lullaby" proved her exquisite pianissimo, and after "Under the Greenwood Tree," by Saar, she gave her first encore, the "Old Folks at Home." It was in this and her other encores of old-time favorites, including "Comin' Through the Rye" and "Annie Laurie," that the soul of the artist stood most clearly revealed. Many great singers, using these numbers as encores, so "frill" them that they lose their real charm. Miss Nielsen proved that proper embellishment does not destroy the primitive and immortal beauty, her interpretation of "Swanee Ribber" being the most striking exemplification of this fact.

In her second group of songs the highest rank should be accorded to "Waters of Minnetonka" (Scott) Hahn's "Si mes yeux avient des ailes," and Debussy's "Mandolin." The latter she was forced to repeat, so strong was its appeal. "The Sea Hath Its Pearls," by Griselle, her accompanist and piano soloist, is a love song of high rank that deserves to live. The singer's rendition was well-nigh flawless. Powerful, weird and with a deep suggestion of mysticism was her "But Lately in the Dance" (Arensky). For a final encore Miss Nielsen gave Tosti's "Good-bye" with an effectiveness seldom surpassed.

Thomas Griselle, accompanist and soloist, was far more than a good accompanist. He was intelligently sympathetic with the singer throughout her part of the program, and in his solo work demonstrated both skill and breadth, playing his own "Minuet" and "Bourée" with great effectiveness, and likewise in his interpretation of the Chopin numbers, "Impromptu in A Flat" and "Etude in C Major," evidencing clear understanding of the composer's moods.

At the conclusion of the concert, which was under tabernacle choir auspices, Miss Nielsen held an informal reception and was cordially greeted and congratulated by many old and new friends.

Daily Chronicle, The, Dallas, Oregon, January 6, 1920.

• • • Clear as a bell and limpid as running water is a poor way to describe Miss Nielsen's singing. Her voice is like the tone of a rare old musical instrument. It has ceased to be a human voice. It is a melodious, deep, vibrant instrument.

The Spectator, Portland, Oregon, Saturday, January 10, 1920.

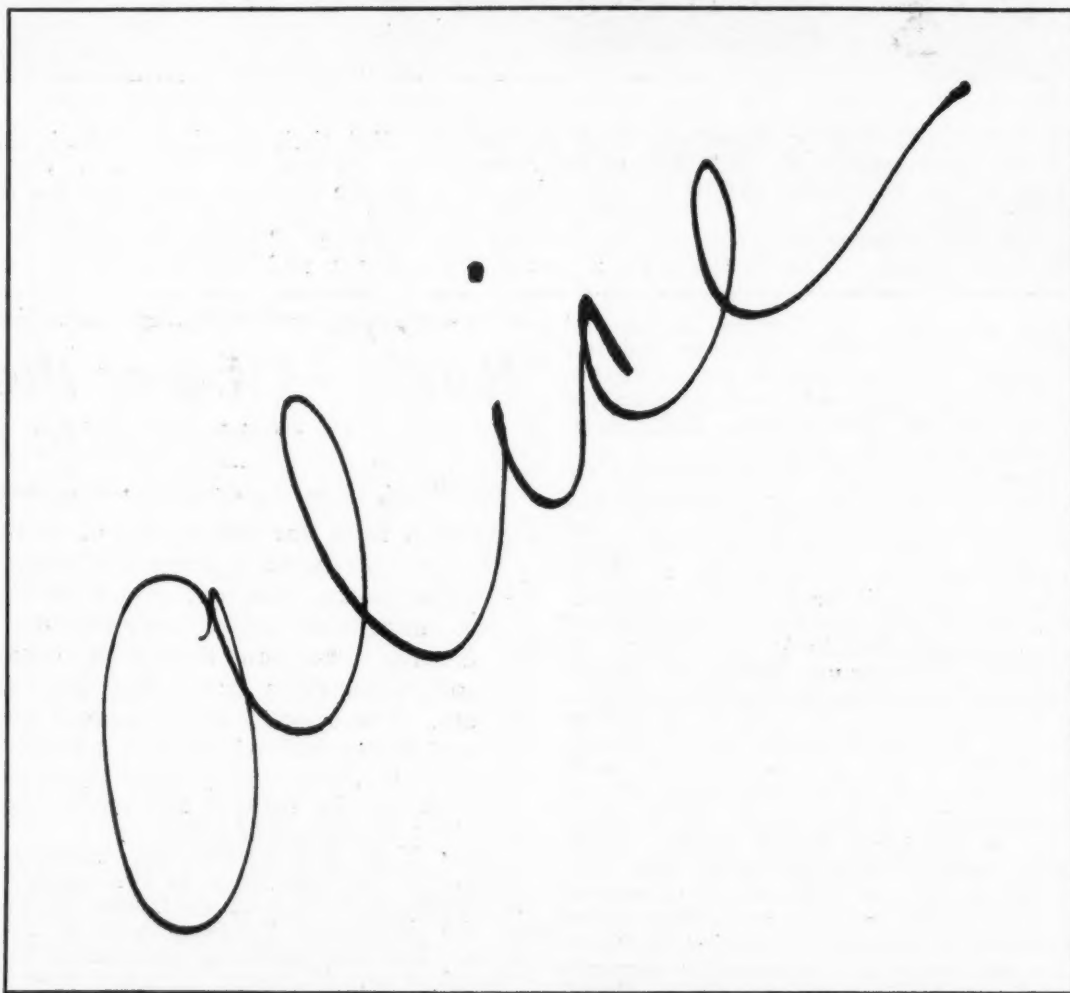
Nielsen Wins Audience

Beautiful and charming of manner, Alice Nielsen won her audience the moment she stepped onto the municipal auditorium stage last Saturday evening, when she appeared in joint recital with the Portland Oratorio Society. But after the singer had sung the opening bars of her first number, the aria, "Deh Vieni non tardar," from Mozart's opera, "Nozze di Figaro," the audience leaned forward, forgetting the girlish vision before them, hearing only her voice. Miss Nielsen has gained much since her last appearance here five years ago. Her voice is sweeter and fuller, while, particularly in the high tones, there is a clarity of tone found in too few concert soprano voices. Her thorough schooling in opera stands her in good stead on the concert platform in her interpretation of the songs she sings. Her diction, too, is excellent.

World, Klamath Falls, Oregon, December 30, 1919.

Alice Nielsen

sang her way into the hearts of the Klamath Falls people last night at her concert and will long be remembered for her wonderful voice and charming personality.



The Portland Telegram, Monday Evening, January 5, 1920.

Crowd Hears Opera Singer In Concert

By Aileen Brong.

Those who heard Alice Nielsen in song recital some five years ago at the Heilig Theater admitted that she had a fine voice, but even they were hardly prepared for the beauty of tone and flawless production which greeted them when she appeared in joint concert with the Oratorio Society at the municipal auditorium Saturday evening.

Miss Nielsen is one of America's greatest lyric sopranos. Her voice is clear and sure, yet retaining in its upper register all of the sweetness of the middle or medium register. She sings without apparent effort, and her diction is perfect. The fates have been very good to the singer, for besides giving her a lovely voice they have endowed her with unusual beauty and personal charm.

Address
1425 Broadway
New York

Lewiston Morning Tribune, Saturday, January 17, 1920.

NIELSEN GAVE GREAT PROGRAM

Record Crowd at Temple Greet the Famous Lyric Soprano—Thomas Griselle and Armin Doerner on Piano.

America's greatest lyric soprano, Miss Alice Nielsen, made her first Lewiston appearance at the Temple theater last evening, the occasion being marked by a record attendance of music lovers. Miss Nielsen was given an ovation with her appearance and each of her numbers elicited hearty expressions of admiration from her auditors.

The program of the evening was divided into three parts, or seven sections. Mr. Thomas Griselle, accompanist, proved to be among the greatest of American pianists, and his work as a composer is noteworthy. Mr. Griselle pleased with several of his own compositions last evening. Mr. Armin W. Doerner, of the Lewiston conservatory of music, who was privileged to appear on the program with the two great artists, again delighted Lewiston audiences with his splendid execution.

The appearance of Miss Nielsen in Lewiston was under the direction of Josef d'Havarda of the Lewiston conservatory of music.

The Daily Missoulian, Tuesday Morning, January 27, 1920.

Nielsen Displays Great Voice And Delights Hearers

By Dr. William G. Bateman.

A crowd that filled the Liberty Theater last night heard Alice Nielsen on her first appearance in Missoula. That Miss Nielsen has not sung here before has been a double loss to Missoula. Fifteen years ago she was one of the most delightful singers on the American stage. Bringing youth, beauty, charm and a splendid voice to the aid of the famous Bostonians, she lifted that wonderful organization from a temporary set-back to a plane which enshrined it in the hearts of all hearers. Who that heard Robin Hood and The Serenade can ever forget the delectable vision presented by Alice Nielsen, the ringing bell-like voice, the charm which filled audiences with enthusiasm. So successful was this young singer that she soon headed her own company, and in the Singing Girl and the Fortune Teller made herself beloved from ocean to ocean. People looked forward to her coming and promised themselves many years of enjoyment for the future. But the singer herself had other plans. She left the promising career open before her, went to Europe and began the hard work which was to lead to fame in grand opera. The reviewer had never heard her sing since. She deserted light opera and so went to last night's event full of delightful reminiscences of the past and interest in the present.

Certainly the 15 years between have not been able to abate a jot of Miss Nielsen's charm. Rarely can a famous prima donna look so girlish; almost as seldom can one make an audience part and parcel of her song. In voice, Miss Nielsen has found much; the beautiful quality is still there, enhanced by technical skill and experience. The program was well arranged and most generous. Among so many beauties it is hard to picture some as better than the others. The group of modern French songs, however, was especially delightful, as was "The Weathercock" and "Fairy Pipers." Miss Nielsen has an unusual ability to make "atmosphere for each mood," as was strikingly shown in the unusual "But Lately in Dance." The audience was completely captured by the old English songs and "Swanee River." Miss Nielsen makes a specialty of these, and wisely, for she makes them rarely appealing.

The Arizona Republican, Phoenix, Arizona, Saturday Morning, December 20, 1919.

EVENING OF SONG BY ALICE NIELSEN PROVES A REAL JOY

By Helena Redewill.

The concert of Miss Alice Nielsen, properly called "America's Favorite," was a real joy, from the Aria of Mozart to the last "Good Bye" of Tosti. "An Evening of Song" the program stated, and charming and inspiring song it was to all the enthusiastic listeners. As a pure lyric soprano Miss Nielsen stands pre-eminent today, with a voice so clear and true that one marveled to find not one false intonation, not one flaw of delicate shading and exquisite pianissimo. For a singer to be before the public for as many successive seasons as Miss Nielsen and show a voice as fresh and flexible as hers now is, is an enviable position for any artist to hold. It is another example of the well-known truth that if one sings properly, the voice should always retain its purity and freshness of tone. One's voice should be as young as one's face, and for youthful appearance and voice, no one today can rival Alice Nielsen.

The program was well adapted to the natural equipment of the artist, a program of lyric songs, such as Miss Nielsen stands supreme in, and given in charming and gracious manner. No one could ask for a more delightful interpretation of "But Lately in Dance" and "Mandolin" than she gave, a truly original interpretation, woven with all the delicate fabrics of a singer's art. In the well-known ballads, "Old Folks at Home" and "Good-Bye," so graciously given as encores, the singer was probably most enjoyed, for these wonderful old airs lie close to everyone's heart. For brilliance of tone and stirring passion "The Sea Hath Its Pearls" showed Miss Nielsen's voice at its fullest. This jewel of a program song is written by Mr. Griselle, Miss Nielsen's accompanist, who assisted her most ably.

The Sunday Oregonian, Portland, January 4, 1920.

Alice Nielsen Pleases in Auditorium Concert

About 2500 persons attended an oratorio recital and concert last night in the public auditorium, and the double event was a musical success in every particular. The visiting artiste was Alice Nielsen, soprano, of New York City and other eastern music centers, and again she was in splendid voice and met with an enthusiastic reception.

Miss Nielsen's artistic and enjoyable singing won all hearts. She has a lovely, finely trained lyric soprano voice which she uses with splendid effect.

Twin Falls Daily News, Twin Falls, Idaho, Tuesday, January 20, 1920.

SOPRANO'S VOICE CHARMS AUDIENCE

Miss Nielsen, Opera Star, Stirs Hearers with Mastery of Her Art

The Salt Lake Telegram, Friday Evening, January 23, 1920.

Alice Nielsen Brings Joy to Music Lovers

An evening of song in which lyrics close to the heart were mingled with selection of deep dramatic texture, was offered by charming and gifted Alice Nielsen to an appreciative and enthusiastic audience at the Tabernacle Thursday night. With a voice rich in tone color, registering the high notes with fidelity and beauty and commanding a pianissimo of exquisite charm. Miss Nielsen demonstrated that the brilliancy of her art is undimmed by time and that her poise and gracious personality on the concert platform are as great as in bygone days.

Miss Nielsen's program, starting with the beautiful aria, "Deh Vieni non Tardar" from "Nozze di Figaro" of Mozart, included twenty songs and encores which touched all the varied wells of human emotion. The shimmering beauty of fairy lyrics was portrayed by the artist with the same skill as the more intensely emotional offerings. And in her negro spiritual and folk song selections Miss Nielsen captivated the audience. Her deep insight into the real feelings back of these songs was amply demonstrated by the absence of freak embellishments which the soloist in concert too often adds and which spoils the elemental beauty of them.

Perhaps none of her songs was more delightful than that gem of Debussy, "Mandolin." This song, written before Debussy forsook diatonic and chromatic scales and major and minor harmonies and embarked on the adventure of creating new and crashing harmonies, is a delightfully joyous musical arabesque. So appealing was Miss Nielsen's interpretation that by the persuasion of thundering applause, she repeated the number.

Massenet's "Ouvre tes Yeux Bleus" and "But Lately in Dance" by Arensky, were enchanting under the artistic touch of the soloist. The latter with its melodic accompaniment tells a story of singular beauty and Miss Nielsen made the most of the opportunities the song presents.

"The Sea Hath Its Perils," composed by Thomas Griselle, Miss Nielsen's accompanist, was admirably sung by Miss Nielsen. As encores, she chose some of her old favorites, "Old Folks at Home," "Annie Laurie," "Comin' Through the Rye," while as a final encore she sang one of best known selections, "Goodbye" (Tosti).

Mr. Griselle's work at the piano was sympathetic at all times and his solo selections were an embellishment to the thoroughly artistic program.

H. M. SCHILLER.

The Wenatchee Daily World, Wenatchee, Wash., Saturday, January 10, 1920.

Alice Nielsen Captivates Audience at New Liberty

Delightful Concert in Beautiful Theatre Complete Memorable Combination Keenly Enjoyed By Fortunate Ones Who Attended

Last evening the public of Wenatchee and vicinity were accorded the privilege of hearing one of the world's great lyric sopranos in a concert, given in one of the most beautiful settings that ever charmed an audience. The magnificent new Liberty theater, fully completed and illuminated was graced by the presence and the songs of one of America's most finished artists, Alice Nielsen.

Miss Nielsen's voice is distinguished for the clear, crystal-like quality of its tones. She combines extraordinary dramatic ability and unusual personal charm and attractiveness with her art. Her gracious manner last evening won the hearts of her audience, even before she had sung a note. Never before has a Wenatchee audience shown such heartfelt appreciation of any artist's work as was evinced last evening at the Liberty over the offerings of Miss Nielsen.

Twin Falls, Idaho, Daily Times, Tuesday, January 20, 1920.

MISS NIELSEN THRILLS CROWD

Lyric Soprano Appearing Last Night At Lavering Enjoyed By Enthusiastic Audience

Miss Alice Nielsen, the lyric soprano who appeared at the Lavering theatre last evening, completely captivated her audience by her marvelous rendition of the well-known musical selections. Her singing was exquisite and her charming personality won her way early into the hearts of the audience.

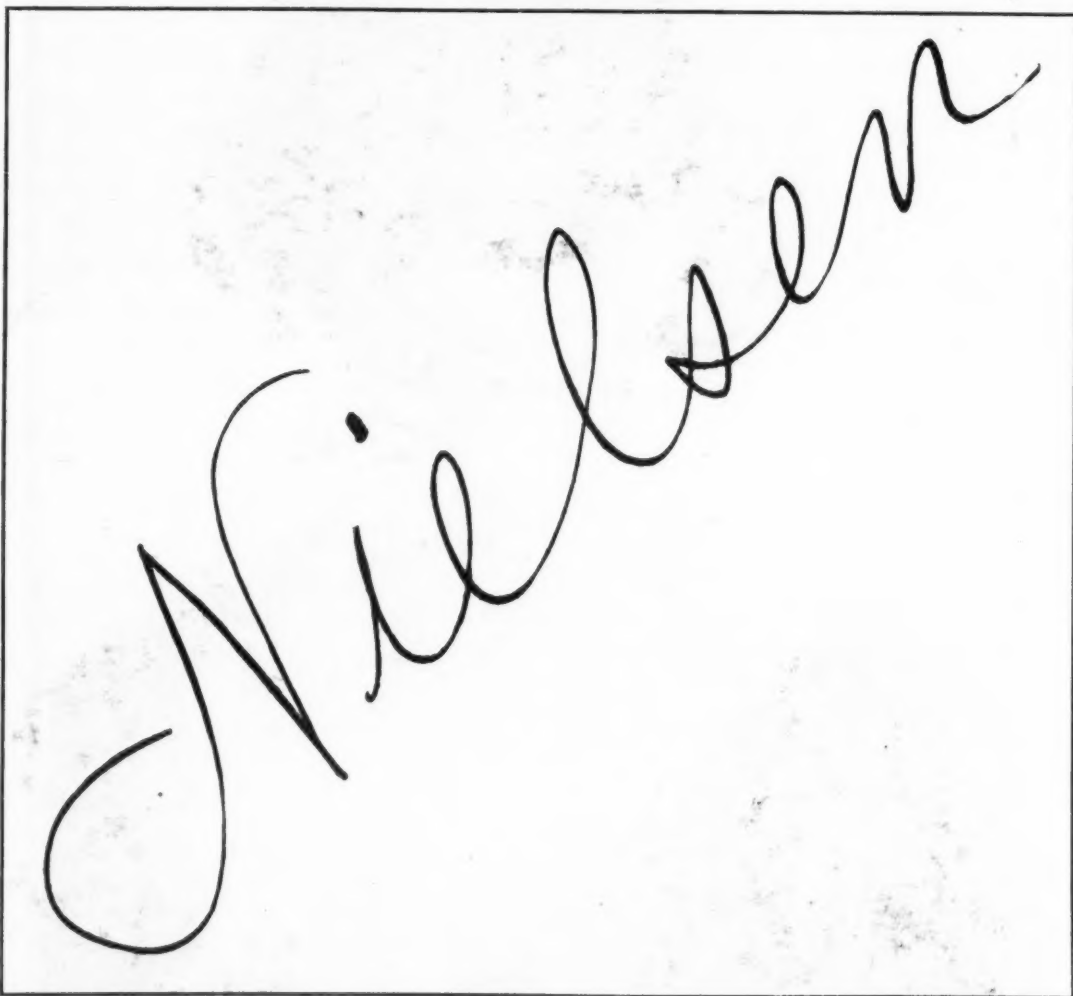
Western Woman's Weekly, Vancouver, B. C., January 24, 1920.

HEARTY WELCOME GIVEN TO ALICE NIELSEN.

Few singers enjoy greater popularity than Alice Nielsen, and her singing at her first appearance in Vancouver last week at St. Andrew's Church showed that her reputation is thoroughly deserved. This well-known American artist ranks with the prominent sopranos, and the large audience expected a great deal from her, and they were not disappointed. She received rounds of ovations after her singing of every group on her programme and in several of her recalls, when with keen perception of the human interest in her audience she sang old melodies that reach the heart, such as "Annie Laurie" and "The Swanee River," she completely captured her hearers.

Sunday Journal, Portland Oregon, January 4, 1920.

Before Alice Nielsen sounded a note Saturday night in The Auditorium she completely won her audience. Dainty, demure and as colorful as a doll, she presented a picture which caused murmurs of admiration among worshippers at her vocal shrine.



Great Falls Daily Tribune, Saturday, February 7, 1920.

ALICE NIELSEN WINS AUDIENCE

Noted Singer at Grand Receives Ovation From Enthusiastic Hearers.

The audience which greeted Alice Nielsen, famous grand opera soprano, at the Grand Opera House, Friday evening, kept the artist on her mettle and made the performance from an artistic standpoint a distinct success. Miss Nielsen opened her program with the aria, "Deh Vieni non Tardar" from "Nozze di Figaro." This number brought out the operatic qualities of the singer's voice and also the dramatic skill of which she is a past mistress.

Sings in English.

Happily the majority of the songs on the program were in English and many were familiar to everyone in the audience. Miss Nielsen has particularly clear enunciation which was noticeable in her French and Italian numbers as well as in her English song. Her manner is as individual and as pleasing as her voice, which is a full, rich soprano capable of wonderful modulation. She sang the difficult aria with artistic power and finish and her lighter numbers with an ease that was as pretty as it was pleasing.

The Spokesman-Review, Spokane, Wash., Thursday Morning, February 5, 1920.

DIVA WINS HIGH PRAISE

MISS NIELSEN'S SOPRANO ONE OF BRIGHT TIMBRE.

Shows High Artistry in Mozart Number and Modern French Songs.

Aberdeen Daily American, South Dakota, February 10, 1920.

Miss Nielsen's Voice Charms

Beautiful Singer Opens Course With Concert That Brings Rare Delight

Aberdeen fell in love with Alice Nielsen last evening and she in turn sang through an evening of lovely songs.

Miss Nielsen's program was one of complete enjoyment in its variety. The charm of its numbers interpreted by the lovely voice of the singer afforded a rare delight to the audience. The Commercial Club is trying the experiment of sponsoring the appearance of artists of note and the delight which Miss Nielsen evoked makes warrant for this worthwhile enterprise.

The Salt Lake Herald, Friday Morning, January 23, 1920.

ALICE NIELSEN THRILLS AS IN DAYS OF YORE

Her Evening of Song Proves Festival of Joy at Tabernacle

It was a striking tribute to Alice Nielsen that so many turned out upon a stormy night to attend her concert and it was a tribute also to Salt Lake's musical culture that despite the elements the lure of her "Evening of Song" proved so attractive.

The Tabernacle was more than half filled by an audience that gave enthusiastic evidence of supreme satisfaction.

Miss Nielsen in concert crept into the hearts of her audience by her inspiring song and charming method in much the same manner she formerly did in opera. She is as lithe and willowy as a school girl and her voice is as fresh and flexible as in the days she frolicked through the forest of Arden with "Robin Hood" and his merry men or played pranks with the monks of the monastery in "The Serenade."

Indeed her voice seems clearer, truer and better cultivated, as of course it should, considering its grand opera training in the interval since the days of the Bostonians, and her naivete and unaffected charm warmed over again the affections of many an old admirer.

From the opening aria from "Nozze di Figaro" of Mozart to the last encore, the "Good Bye" of Tosti, her listeners sat in rapt attention, disturbed only at the end of each of her twenty selections by the most unstinted applause and demonstrations of appreciation.

Miss Nielsen seems to make a specialty of pianissimo effects, the majority of the numbers having been chosen obviously to display the sweetness and delicacy of her voice, though there was variety enough in the program to permit the exhibition of power, volume and range also. It was especially satisfying that the selections were for the most part rendered in English and with such clearness of enunciation as to enable one to follow the words—an excellent accomplishment in any singer, remarkable for its rarity.

For encore to the "Lullaby" she gave "The Swanee River" and later "Comin' Through the Rye" and "Annie Laurie," and in each of these the excellence of her dialect was remarked no less than the surpassing sweetness of her intonation. She was beautifully gowned and carried herself with grace and charm.

Thomas Griselle, her companion artist, is not only a most accomplished pianist but a composer as well, one of his compositions, "Bourree," being sung by Miss Nielsen during the evening when both were called by the plaudits of the audience to bow their acknowledgments.

It was a grand concert, but it was a delightful evening of song, as advertised—just as if a company of musical enthusiasts were seated about a comfortable fire and urging the charming Alice to please sing another. It will be a lingering memory.—H. H.

The Evening World, Klamath Falls, Oregon, Wednesday, December 30, 1919.

LARGE AUDIENCE CAPTIVATED BY FAMOUS SINGER

Alice Nielsen has come and gone leaving a lasting impression—an impression of graciousness, delicacy and refinement and of musical art carried to a height only possible to a great artist.

From the opening aria until the last encore was sung the audience that filled every seat in Houston's Opera House sat in rapt attention swept now and then by gusts of applause, the spontaneous expression of surprised and delighted listeners.

Miss Nielsen was at her best and carried her audience with her. Her voice from the full low notes to the high pure quality of her high notes displayed remarkable range, power and ease. Nothing can surpass the beauty of phrasing, delicacy of touch, clearness of diction and pianissimo effects, sustained and marvelous.

In the first group the Arensky number, "But Lately in Dance," as expressed by Miss Nielsen was a thing of exquisite beauty and the succeeding group of French songs was sung with an art that brought repeated applause.

The last group of English songs with the encores of "Old Folks at Home," "Comin' Through the Rye" and Tosti's "Goodbye" captivated the audience and will not soon be forgotten. The "Lullaby" by Scott and "An Open Secret" by Woodman were the final touch of tenderness and beauty.

The Musical Study Club did a great thing for the city in bringing Miss Nielsen. It is certain that she will be received as a greatly admired favorite, whenever it is possible to secure from her a return engagement.

The Mount Vernon Argus, Thursday, January 15, 1920.

Miss Nielsen, who has delighted millions with her voice and her charming personality in light opera, in grand opera, and on the concert platform, sang with grace, power and feeling. Her voice is of unusual quality but her charm lies more in her artistic handling of it, in her graceful and gracious stage manner than in the possession of a wonderful voice.

She is a true artist.

The Advocate, Portland, Oregon, January 10, 1920.

ALICE NIELSEN CHARMS MUSIC LOVERS

Alice Nielsen, famous American lyric soprano, delighted her audience last Saturday evening at the City Auditorium when she appeared in joint concert with the Portland Oratorio Society.

Had Miss Nielsen not sung a note she would have won her audience by her beautiful and charming stage manners. She was not only "at home on the stage," but her singing delighted all who heard her. Her voice was in splendid condition, and feeling what she sang, and singing as she felt, it was clear why she swayed her audience at will.

KATHARINE GOODSON

"Another GREAT Pianist"

London Arts Gazette, Feb. 8, 1919



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March 12 & 13

Minneapolis Symphony Orchestra
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Proposed Music Tax Causes Wide Consternation in Berlin

Plan of Municipal Government to Levy Assessment on Concerts and Theaters Meets With Much Opposition—"Madama Butterfly" Produced in Berlin for First Time Since War—Frederic Huttman, American Tenor, Gives Successful Recital

Berlin, Jan. 24, 1920.

THE intention of the Municipal Government of Berlin to raise a high pleasure tax on all theaters and concerts, has aroused much consternation, as this would place concerts and theaters on the same level with moving pictures and music halls. The Berlin concerts, however, are visited by audiences which, as a rule, do not hunt after sensations and pleasure. Music is to them a means of education and a source of psychic support. The subscribers and visitors of the large concerts embody the middle classes, the officials and the sound bourgeoisie who cannot pay as heavily as patrons of ordinary places of amusement. The enormous prices, which the newly rich are willing to pay for theater tickets, cannot be demanded by the givers of concerts.

Until now, musical life in Berlin has been, as Louise Wolff, owner of the well-known concert bureau of Herman Wolff, rightly says, one of the greatest attractions for strangers from a cultural point of view. Above all, the highly developed musical life in Berlin has favored the assembly of world renowned musical pedagogues, who in turn, attracted numerous pupils. If the concert tax were to be enforced and Berlin's musical life ruined thereby, the city of Berlin would have a profit of not more than 1,000,000 marks, while, on the other hand, the loss which the city would suffer, would be quite incalculable. Nine-tenths of the artists giving concerts in Berlin, appear for the sake of the critics only, to obtain engagements elsewhere. For securing this object they are willing to bear a considerable financial deficit. Would it be a good idea to raise a tax on this deficit also? The idea, of course, is monstrous, even in Germany, where new taxes are shooting up like mushrooms, and one is surprised every morning by the fresh taxes levied.



Frederic Huttman, American Tenor

Coincident with the ratification of the peace document, the Berlin State Opera brought back Puccini's "Madama Butterfly" after many years' pause. On this occasion, for the first time since the beginning of the war, an American uniform appeared again on a German stage, and the United States national anthem, as fully embodied in the score by Puccini, sounded forth from the scene. The audience seemed to take the matter less from the political, than from the artistic point of view, and listened attentively to the long-missed chords of Puccini, who, notwithstanding the war, has not lost his popularity in Germany. The audience followed the fate of the little Japanese girl, who, in Mrs. Dux, found an excellent interpreter, with the greatest sympathy. Her partner, the American Captain, Pinkerton, did not equal her, whereas Mr. Armster as American Consul gave a truly fine interpretation of this part. The opera had a great success, so great in fact, that within four days it was given three times to sold out houses.

An American tenor has also appeared in public here, now that peace has been signed. Frederic Huttman, together with a young pianist, a British subject, Artur Rosenstein, made a great success with a song soirée in the Beethovensaal. Mr. Huttman, who also sang as guest, the rôle of Wilhelm Meister in "Mignon," at the Charlottenburg Opera, possesses a soft, expressive tenor voice and a generally

excellent technique. Besides Schumann, Wolf, Mozart and Delibes, he sang several new songs by Max Peters, accompanied by the composer, which, however, were not very effective. This type of song, by our young composers, so slavishly follows the poem as entirely to lose sight of the great line of melody.

Huttman's Career

Mr. Huttman was kind enough to give me the following particulars of his career: "I was born in Milwaukee, Wis., thirty-eight years ago. During my early youth, I was member of a theater orchestra in a small city in Kansas. It was during this time that the star of a comic opera company, then playing in the theater, heard me sing a song in the orchestra room, without my knowledge, and interrupted my vocal outbursts with the remark 'Young man, you've got a fine tenor voice, you ought to study singing and go into comic opera.'

"Several other musical persons had already spoken to me on this subject, so I went to a vocal teacher and began studying. About a year after this, a grand opera company came along, and the manager of the opera house drew the impresario's attention to my voice. Of course, I had already given up the comic opera idea, as I had made the, for me, tremendous discovery that I could sing a real high C; and nothing under grand opera would do for me after this. So I tried my hand at chorus and small parts. After a very short time the musical director, as well as the manager of the company, grew interested in my work,

and I was advanced to principal rôles minus the principal salary. When I had finished the season, I went to Chicago and studied there with several of the best vocal teachers, in the meantime singing in choirs, concerts, oratorios, etc.

"After filling several different engagements in the States, I was engaged with an Italian opera company as principal lyric tenor for Mexico and South America. After this, I came back to my native country and filled further engagements. I then resolved to go to Europe for further vocal study. After a short time I was engaged at the Royal Court Opera of Grand Duke of Mecklenburg-Schwerin, and for numerous guest appearances at the Royal Operas in Berlin, Hanover, Gera, Brunswick; municipal operas in Hamburg, Breslau, Nuremberg, Magdeburg, Rostock, Königsberg and Aachen. I am now back in Berlin, where I have opened a vocal studio and have decided to retire from opera as a regular member, and only accept guest engagements. Furthermore I wish to enter the concert and oratorio field as my time permits, as I am already well tied down by giving vocal instruction."

DR. EDGAR ISTELE.

Mabel Beddoe Leaves for Long Tour

Mabel Beddoe, contralto, has left for an extensive concert tour which will take her as far South as Oklahoma and as far West as St. Louis. She will sing every other day during three weeks. One of her important appearances will be in Chicago.

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is such an artist and he always
sings such interesting new
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TAMAKI MIURA

**Scores Tremendous Success, Season 1919-20, with
CHICAGO OPERA ASSOCIATION**

Wonderful both vocally and dramatically—

Henry T. Finck in the New York Evening Post.

**Henry T. Finck in
The Evening Post**

Another large audience came in the evening to hear the Japanese prima donna, Tamaki Miura, repeat her impersonation of Chio-Chio San in "Madame Butterfly," which created such a sensation last season. Everything said then in praise of this wonderful impersonation—wonderful both vocally and dramatically—might be repeated now. In the dramatic realism and pathos it is unexcelled. Many were in tears.

**H. E. Krehbiel in
The New York Tribune**

There has been an intimation of how completely Tamaki Miura embodied the ideal of the heroine to the eve. She also acquitted herself creditably in song.

**N. Y. Morning Telegraph,
January 29, 1920**

Ovation for Tamaki Miura.

The gifted Japanese soprano last season came into a new and amazing access of both musical and dramatic understanding and displayed it many times in her newly sublimated singing and personation of the pitiful Japanese heroine of the Puccini opera. That this exaltation of her gifts was sequential and is permanent was proved yesterday, when she literally carried the Messenger lyric opera to an artistic success.

**New York World,
January 29, 1920**

Tamaki Miura was the heroine and this time she was the "real thing." So dainty, so Japanese, was she that we were reminded of a cute, quaint doll, wound up to act and sing for several hours, then, after being carefully dusted, to be put back on the shelf at Vantine's. Her kimonos were simply marvelous in hue, shape and material. A symphony in greens, reds, blues and gold. She pattered about on those funny little feet of hers and gave some pretty imitations of an Occidental prima donna; but she remained invincibly Nipponese.

**New York Times,
January 29, 1920**

"Madame Chrysanthème" was no doubt taken up as a "vehicle" for the art of Mme. Tamaki Miura, the Japanese soprano of the company. Most operas nowadays in the last analysis are put on as "vehicles." It is a very suitable one for her. She is captivating as the Japanese wife, with the grace and quickness, the sinuous movements, the picturesque attitudes that her Occidental companions in Japanese impersonation try in vain to imitate.



From a Painting by Beresford
Mme. Butterfly



Photo by Daguerre
Mme. Chrysanthème

**Will open Opera Season in Monte Carlo, March 15, 1920,
in Mme. Butterfly**

Extended Operatic Tour of Europe will follow

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RAVEL AS THE MOLIÈRE OF MUSIC

French Composer, in His Villa in St. Cloud, Propounds His Musical Doctrine—As a Devotee of Debussy—Would Have His "L'Heure Espagnole" Taken "Nonchalantly, Like a Bon Bon"

By MISCHA-LEON

Paris, Dec. 20, 1919.

AN iron gate opened, there is a harmonious ding-dang of glass bells; the gate closes.

A pair of small, quick feet in patent leather shoes trip over the gravel and a little, extremely elegant man, around the thirties, clean-shaven, with slightly aquiline features, refined, studious, full of keen intelligence, the Voltaire-like lips firmly closed, wearing a loose-fitting morning jacket of black satin with a yellow silk shirt as background stands before us.

It is Maurice Ravel himself, the impressionist; Maurice Ravel, the despair of all pianists; Maurice Ravel, the composer of the epoch-making triumph, the masterpiece, "L'Heure Espagnole."

Out here, in the corner of a half-hidden alley in St. Cloud, lives and works this man, undoubtedly the most interesting composer of our time, in a beautiful villa surrounded by flower gardens, and in a silence one nearly can hear.

With an unforgettable grace does he show us the way to the interior of the villa. It has large, square, spacious rooms, as they built in olden days, adorned with a color splendor and refined culture which is rivaled only by the master's works. The paintings on the dark-colored walls attract one from the first glance. Here is a radiant sunrise, so realistic that it pains the eyes to look at it long for a time; here an enormous bouquet of chrysanthemums in the sinking sun's last blood-red rays; and there, on the piano, near the window, with a view over the back gardens, is thrown a dark Salomé-green Spanish shawl with enormously long fringes.

There was also a carpet, of course, but I have forgotten the exact color, I think it was pearl-gray.

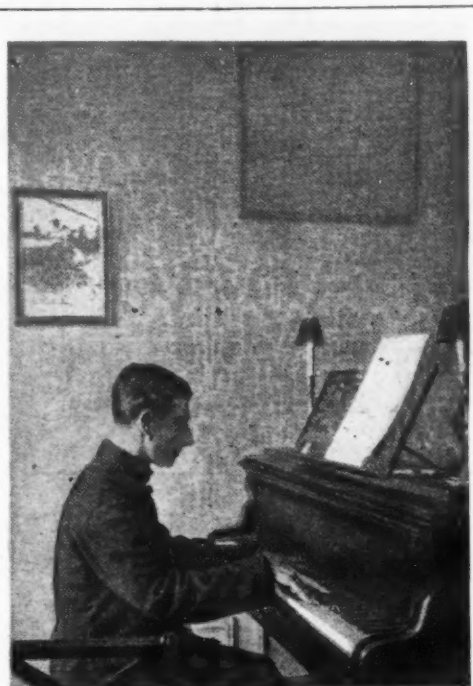
Time—mid-day.

Light—beaming golden sunshine.

Odor—cigarettes (black Algerian).

Impressionistic Personality

A score of "L'Heure Espagnole" in extravagant binding leads our conversation toward the object of our visit, and as Ravel goes deeper into the subject his individuality shows itself clearer and clearer.



Maurice Ravel, the Brilliant French Composer

One can scarcely find a face more full of life and more changeable than Ravel's. His whole impressionistic, restless being shows in the nervous raising and sinking of the eyelids; his hundreds of small grimaces, his flashes of wit, the changing of accents while speaking. Sometimes he speaks clearly and quickly, sometimes as if he hummed a "Berceuse." All the time he smokes thousands of cigarettes. And over it all rests this plastic, nervous culture, typical of the race of a Pascal and a Molière, a Montaigne and a Victor Hugo—this strange and fascinating combination of all the Gallic traits. Finesse, gaiety, irony and temperance are wedded to the culture, education and elegance of the seventeenth century.

"If I am happy over the London success of my 'L'Heure Espagnole?'" Oh, yes; very, very. The English public has always had a soft spot in my heart, and I am happy if I have won such a spot in theirs. I have heard from my friends in London the most enthusiastic report of the performance, and I am greatly indebted to the excellent artists who brought the victory home.

"Yes, of course, I meant the whole opera as a farce (as *blague*), a musical parody. As such it must be played, and as such it must be listened to and judged. It is a Molièresque parody on life in a Spanish setting; it must be taken nonchalantly as one eats a *bon-bon*."

"I hear that it is to be performed in New York and Chicago; that Maestro Mugnone is working on an Italian translation which I am happy to know Ma-

dame Donalda is chosen to create, and that the opera houses in Madrid and Barcelona are in full swing with the rehearsals. I am a little weary, you know, about its performance in Spain; one hates to be mocked at in one's own rooms."

We go over the score together. What a wonderful pianist! What a stylist, impeccable and serious; sculptural in his art, romantic in his baroqueism! Surely Ravel is the trembling nerve in the modern school of French music.

Most Fanatic "Debussyist"

It is a well-known fact that each genius (let him be as original and as revolutionary as he may be), always, by some or other tie, is connected to those that have gone before. After Claude Debussy, one became in France Debussyist or anti-Debussyist, exactly as in the eighteenth century, one had been Gluckist or anti-Gluckist. Among Ducasse, Dupin, Roussel, Dupont, Schmitt, Dukas and the others, Maurice Ravel stands foremost as the most fanatic Debussyist scholar of to-day. Ravel's idea as creative artist is to picture the moment's vibrating life. That he sometimes paints on a background of sarcasm, sometimes on one of sadness, is of lesser importance. From Debussy did he inherit his impressionism; from the Slav, Moussorgsky, his strange symbolism; the irony, the sarcasm, the laughter are his own.

We continue our conversation in the alleys of the garden. His small feet in the patent-leather shoes, trip busily over the yellow gravel. He pauses here and there to caress a flower. With special pride he shows us a bed with large, white fantastic flowers which close their cups with the last rays of the sun and open again at sunrise. He pets a dog whose mother was a wolf—"Oui, oui; une vraie louve; ha-ha!"—and his small eyes shine with that fanaticism which is typical of them.

In these peaceful surroundings one can understand that he is happy, and can throw himself into the work he so longed to return to during his five years' soldier service in the French army. Here he can keep the dust away from the atmosphere, and here he can laugh from the bottom of his heart at Haydn's musical innocence as well as at the last "Chanson" from Moulin Rouge.

Need Voices Plus Intelligence

And his thoughts jump from subject to subject—from the Dutch composer, Nederman's "Tableaux D'Après Gorky" to the modern opera and concert audience, who, as he says, "often would be just as happy for a machine as for a singer, apparently because they do not know the difference. But the time has passed—and ought to—where the public is satisfied with the singer who only exists *qua* his tones and voice. What we need and want is the beautiful voices, in the service of keen intelligence, carried forth by rich culture and musicianship. Only then can we composers hope to have our thoughts expressed in the right way, and only then the singer can be happy in his conscience, because he has the greatest mission ever given to a human being."

The sun was going down. We parted. We had to return to a rehearsal in Paris; he to the piano to finish a new work (a capital joke), a "tango symphonique" for grand orchestra.

As we turned the corner of the alley I looked back and in the last glimpse I saw the little man tenderly bent over one of his white flowers. . . . The sun was nearly down behind the forest of St. Cloud.

ZANESVILLE, OHIO.—A concert was given at the I. O. O. F. Hall recently by members of the Thursday Matinee Music Club. Those taking part were: Marie Hannum, Gertrude Shoemaker, Frances Wehosky, Mrs. C. Lee Hetzler, Margaret Van Voorhis, Cora Jean Geis, Ruth Woods and Mrs. H. C. Pugh.

BRILLIANT PLAYING BY MR. LHEVINNE

Russian Piano Virtuoso
Pleases a Large Audience
at Second Recital

At Carnegie Hall, Wednesday afternoon of last week, Josef Lhévinne gave his second recital since his return last fall. The pianist's lengthy absence seems to have affected his popularity not at all. He had an audience of very respectable size, as recital audiences go, and the applause had a quality unmistakably fervid and sincere. Had he so chosen he might have repeated almost a third of the numbers on his program. This was comprehensive and planned with an eye to contrasts. If these were not achieved the reason lay in the nature of Mr. Lhévinne's pianism rather than the character of the compositions presented. D'Albert's arrangement of Bach D Major organ prelude and fugue, Schumann's "Symphonic Studies," the F Sharp Major Impromptu and F Sharp Minor Polonaise of Chopin, Rachmaninoff's preludes in E Flat Minor, G Major and G Minor, a Schloetzer Study, the Glinka-Balakireff "L'Alouette," an Etude-Caprice of Dohnanyi and Balakireff's "Islamey" offered opportunity for a large and varied display of resources.

Mr. Lhévinne's playing unceasingly pursues the ideal of effulgence. It was in this case brilliant first, last and at all times. It has light without heat, the glitter of ice and the coldness thereof. The vibrant, steely tone does not lend itself to the weaving of dreams or communications of a poetic import. The pianist showed small concern for fine-spun gradations of light and shade. Nuance with him is a very relative matter. Thus it came that his Schumann and the subtler Chopin of the Impromptu left the listener unmoved and hardly convinced. Moreover Mr. Lhévinne concerned himself little about styles. Between the manner of his Bach, his Schumann and his Chopin dividing lines were drawn to the extent only of a hairbreadth.

But the audience evidently relished the bravery of his technical show far more than it felt the lack of imaginative essence or poetic divination. In truth Mr. Lhévinne's playing seems bolder and more thoroughly liberated than it used to. The Chopin Polonaise consorted well with his sweeping, aggressive method. Of the Rachmaninoff preludes the first—an elfish conceit in E flat—had to be repeated. But the familiar one in G minor wanted the large, heroic gesture one associates with it. The Etude-Caprice of Dohnanyi glorifies mechanical virtuosity and in this respect Mr. Lhévinne idealized it. "Islamey" went well as far as technic carried it. But there is more in it than technic and that residue remained unrevealed.

H. F. P.

Edwine Behre to Give Recital

Edwine Behre, pianist, is to give a recital at the Garrick Theater, New York, on Sunday evening, Feb. 29, under the management of Stella Comyn. The principal works on her program are Beethoven's Sonata, Op. 81, "Les Adieux;" Schumann's "Kinderszenen," two Brahms Intermezzi, Op. 118; classical pieces by Scarlatti, Gluck-Sgambati and Rameau, and some Chopin pieces. There is also a modern group of Carpenter, Debussy, Scriabine and Borodine.

Anna Case Delights Columbia, S. C.

COLUMBIA, S. C., Feb. 16.—Anna Case, soprano, appeared in recital at the Columbia Theater on the evening of Feb. 13, offering an interesting program which included song groups and several operatic arias. The audience was very enthusiastic and recalled Miss Case many times during the recital and at the end.

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MEZZO-CONTRALTO



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Among the singers in concert I most enjoyed Emma Roberts.—James Gibbons Hunecker in The Century Magazine.

She is one of the most satisfying artists now to be heard in the concert world.—New York Tribune.

Miss Roberts has one of the few great voices that have come before the public in recent years and she uses it with all the finished beauty of the genuine old Italian school.—W. J. Henderson in The New York Sun.

Emma Roberts is a sing recitalist par excellence. Voice, temperament, style, all the needed attributes of an interpreter of lyrics are hers in rich measure.—James H. Rogers in Cleveland Plain Dealer.

Rarely has a new singer seemed so thoroughly and seriously trained and so intelligent and serious a practitioner of her training. It proved the amplitude and richness of her contralto tones, her excellent training in the austere virtues of songs and her sense of broad and quasi-operatic style.—H. T. Parker in The Boston Evening Transcript.

Miss Roberts, further, has that rarest quality of technical skill, a mastery of tonal color, which enables her to find apt and just musical expression for songs of many kinds of style and sentiment. By the clearness of her diction, the exquisite nature of her phrasing, by her command of style and by her musicianship she makes each song a clearly defined publication of a text heightened and vitalized by music.—W. B. Murray in The Brooklyn Eagle.

Pure contraltos are as scarce as high tenors and when one is heard to possess mellow, cello-like tones as well as the ability to soar to heights to be envied by mezzos, without the loss of the beautiful contralto quality, it is a treat indeed. Such was Miss Roberts's voice. She has a charming personality which greatly assists her rich contralto in winning her hearers.—Washington (D. C.) Evening Star.

She knows how to use her voice. Her breath control is admirable. Her rhythmic sense is controlled by intelligence and by the invisible spirit that moves on the waters of emotion. It is felt, never obtruded. And her musical conception that of a sensitive brain and soul—and also heart. She has passion and art in skilful equipoise. And humor, and a pretty taste in the making of a musical scheme. She knows how to sing artistically, and that includes "all the Lyre" as Daudet remarks in "Sappho."—James Gibbons Hunecker in The New York Times.

She interprets with the superb intelligence that makes her a truly great artist.—New York Evening Mail. She brings to the interpretative side of her task a rare comprehension.—Pittsburgh Dispatch. A voice of splendid quality and sonority.—Cincinnati Commercial Tribune. A singer with brains.—St. Louis Globe-Democrat. A voice of heroic proportions and beautiful quality.—Detroit Free Press. Thrilled an audience that filled Mechanics' Hall.—Worcester Daily Telegram. The quality of her voice is mellow and appealing.—Toronto Saturday Night. Endowed with a voice remarkably searching in its quality of tone.—Winnipeg Free Press. A fine voice of generous compass.—Boston Herald (Philip Hale). Her tone is of luscious natural timbre with a wealth of color.—Chicago Tribune.

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Serge Borowsky (in center) with the Soloists and Chorus of "The Russian Isba," which depicts the life of the Russian Peasants with their folk songs and dances. The performance last week at the Belmont Theater scored an emphatic success. It is now being given at the Manhattan Opera House.

MUSIC RESTORES SPEECH TO SHELL-SHOCK VICTIM

Hospital Concerts by New England
Association Prove Their
Therapeutic Value

BOSTON, MASS., Feb. 10.—The New England Musical Association, organized in this city for the purpose of treating daily with music the ex-service men who suffer from shell shock and other mental

trouble, gave its first concert on Jan. 10, with great success, at the West Roxbury Hospital. One of the patients, in applauding Jean Sherburne, Scotch ballad singer, spoke for the first time in eight months, to the surprise and delight of the nurses. Major Frank E. Leslie, surgeon at the hospital, expressed his conviction of the therapeutic value of music to the patients, and his conviction that the association would materially aid in restoring a number of them to health.

The officers of the association are

Ralph W. Taylor, president, Edith M. Jewett, vice-president, and Albert R. Mont, secretary and treasurer. The music and artists are under the capable direction of Isabella Stone, the well-known singer. It is the intention of the founders to create a fund to be raised, in part by contribution and in part by the proceeds of outside concerts, to defray the expense of securing artists, of whom there must be many to give the treatment every day as it is planned to do. Those who have made a study of the subject, according to the Boston *Transcript*, state that the need for music in these cases is for that of a high order, not for volunteer performances of rag-time, however beneficial these might be under other circumstances. The movement has the hearty approval of Governor Coolidge of Massachusetts, and of the mayors of several other New England cities.

at the Worcester Theater, "Il Trovatore," "Robin Hood," "Bohemian Girl," and "Faust." Of local interest at the "Faust" performance was the appearance of Helen Donnelly, of Worcester, as Siebel. Mrs. Donnelly sang with feeling and a fine voice. Marion Harper, a Worcester girl who is studying for the operatic stage, appeared as Inez in "Trovatore." Arthur Dunham was the conductor.

T. C. L.

Church Women of Nation Open War on Trashy Music

WASHINGTON, Feb. 12.—Plans to overcome what was characterized as the dangerous insidious modern tendency toward "tunes of African jungle syncopation" were announced here last week at a session of the National Conference of Church Women, made up of a representative gathering of more than thirty different denominations.

Worcester Has Three Days of Opera

WORCESTER, MASS., Feb. 19.—A three days engagement of the Boston English Opera Company in Worcester closed on Feb. 14. Four performances were given

After his recent concert in Dallas, Tex., with the male chorus, Paul Alt-house, the tenor, was elected an honorary member of the chorus for life.

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Baroni Charms Philadelphia

Alice Baroni sang throughout with rare lyric charm.—*Evening Telegraph*, Philadelphia, Pa.

Mme. Baroni is evidently an artist of considerable experience and more than ordinary ability.—*The Inquirer*, Philadelphia, Pa.

Alice Baroni added another to the long list of her successes.—*The Inquirer*, Philadelphia, Pa.

Alice Baroni sang with telling effect. She has a lovely soprano voice.—*The Evening Telegraph*, Philadelphia, Pa.

Alice Baroni has reached a high plane among singers.—*The Philadelphia Record*, Philadelphia, Pa.

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**Aeolian Hall Recital,
February 20th, 1920**

Ernesto Berúmen, the most strikingly gifted
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—*Morning Telegraph*

He is a calm, reflective artist out of the ordi-
nary run.

—*New York Times*

Warmth and exuberance are the chief char-
acteristics of his playing.

—*New York Tribune*

His technique, rhythm and clarity were commendable.

—*N. Y. Sun and Herald*

He is a master of piano touch. His tone was excellent.

—*Evening Telegram*

His playing has the charm of depth and sincerity.

—*Evening Mail*

His playing was characterized by that deftness of touch and light exquisiteness of tone which
has always been its virtue.

—*Evening Sun*

With an admirable technique, he is capable of the most intense fire and the finest delicacy of
expression.

—*Morning Telegraph*

Mr. Berúmen indeed played the Mexican ballade "Con Amore," as representing his own coun-
try and people.

—*New York Times*

The pianist was at his best in Rachmaninoff's "Elegie."

—*New York Tribune*

His runs were finely chiselled; his melodies came out clear and sang gloriously.

—*Evening Telegram*



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Munich Striving to Acquire Great Leipsic Organist, Carl Straube

Cantor of Famous Thomas Church a Man of Rare Gifts—Offer Him Principalship of Munich Academy of Music—Emmi Leisner, Operatic Contralto, Another Remarkable Artist—Of Mme. Hofmann-Onegin

Munich, Jan. 8, 1920.

WHEN we come to look upon the work which is being done in our concert rooms we cannot fail to perceive how extraordinary music has developed as far as its technical side is concerned. How well equipped in that respect are all our violinists, all our pianists and most of our concert-singers! (Singers in the opera form a chapter for themselves.) Technical difficulties seem hardly to exist for the majority of them and it seems as if our technical age finds itself mirrored in this respect in the realm of music. All would be well, if the spiritual, the inner development had kept apace with it. But there we seem on the whole to be poorer than our forefathers were. How much oftener do we feel admiration only, where we should be moved. From

very few concerts we carry home with us that which our soul needs. But if we have received any such gift, which is so rare because it is so beautiful, we feel something which is better than admiration—thankfulness. Such concerts are festivals in the truest sense of the word. Not many of our artists can prepare them for us; a few, however, there are, and about two of them I will speak now.

The one is Carl Straube, our greatest German organ player, cantor of the St. Thomas Church in Leipsic (where J. S. Bach was his most illustrious predecessor); the other is Emmi Leisner, the contralto of the Berlin Opera.

Straube is a man of forty-seven years of age. He was born in Berlin. His fame as an organ player is, I believe, known all over Europe. He is one of the few great Bach players. He was one of the most intimate friends of Max Reger, who had to thank him much for being taken up by him when Reger's admirers were

not too many. As a teacher, he has done great work, to which many young organists who are now holding the best positions in Germany can bear testimony. He possesses, moreover, a fine and noble personality, which, no doubt, makes him the great musician he is. It is his wonderful musicianship, not his stupendous virtuosity or his great learning, that makes him stand out so clearly among most of his brethren. To hear him play the organ is, indeed, a revelation. Munich is hoping to have him altogether for her own. The post of Principal of the Academy of Music has been offered to him. Of course, the people in Leipsic don't want to let him go; they are doing all they can to keep him. They have given him the conductorship of the Bach Choral Society; they have made him one of the "councillors of studies" in their famous Musical Academy. But Straube has not spoken his final word yet, and so Munich is still hoping to get him. He would have his work cut out here. The Academy wants to be regenerated almost from top to bottom if it wishes to compete in any way with Berlin or Leipsic or even Frankfurt. And Straube would be the man to do it. They would follow his lead, too, thus strongly did his personality impress musical Munich in the few concerts he gave here.

Emmi Leisner A Great Contralto

These concerts he gave together with Emmi Leisner. She, too, is one of the few who combine a brilliant technique with true and noble musicianship. She possesses a wonderful voice which is as soft as velvet, as clear as a bell. To listen to her singing, the accompaniment being played by Straube on the organ or the piano, is, as I said before, a real musical festival. Old German tunes, Bach, Beethoven, Schubert, Brahms, they give us and bring them near to our hearts—really to our hearts. And if I have written at some length about them, I have only done so because I feel so deeply thankful for all they have done and are doing in the service of our noblest art.

Speaking of Emmi Leisner as the contralto of the Berlin opera. I am glad to say that Munich now is fortunate enough to have another great contralto among the members of the National Opera House. I am speaking of Mme. Hofmann-Onegin. Until the beginning of this year she belonged to the Stuttgart Opera House, but has now been for a number of years engaged to be in Munich. She is not only one of the finest singers Germany possesses, but also a highly accomplished actress. Her impersonation of such characters as *Aida*, *Ortrud*, *Brangäne*, *Carmen* is most remarkable, and there is hardly a stronger and more original personality than hers to be found on the German operatic stage. She has just suffered a great bereavement by the loss of her husband, who was a fine and prominent musician and on the road to become widely known as a composer and pianist.

The operatic repertoire of the last week and this does not call for special mention. It consisted mostly of old favorites. However, the near future promises to be more interesting. About the middle of January we are going to have a revival of Paul Graeners' famous opera, "Don Juan's Last Adventure," and later on the first performance in Munich of "Master Guido," an opera comique by a new man, Hermann Notzel, which was given elsewhere with considerable success.

We are all in Germany eagerly waiting for a work that may equal or, at any rate, come near to the "Barber of Bagdad." Will the spirit of our time be able to give birth to a work of similar purity and loveliness? Would that I might be able to answer this question in the affirmative one of these days! J. J.

WICHITA, KAN.—A recital was given by members of the Wichita College of Music faculty at Philharmony Hall, Feb. 17. The following artists appeared: Gladys Warren, pianist, Blanche Bixby, reader, Velma Snyder, pianist. An interesting piano recital was given recently by Margaret Grace Nicholls, pupil of Evelyn Packer.

HOUSE DENIES INCREASE TO WEST POINT ORGANIST

Refuse Provision in Appropriation Bill To Make Musician's Salary Equal To Athletic Instructor's

WASHINGTON, D. C., Feb. 25.—It was the unexpected that happened when the House of Representatives, in its consideration of the West Point Appropriation Bill, declined an increase of salary from \$1,500 to \$2,000, which the measure provided, for Organist and Choirmaster Mayer, of the academy. While it was through the objection of Representative Mann, of Illinois, that the salary increase was not granted, it developed that there is considerable opposition in the House to any salary increases at the institution. In defending the provision to make Mr. Mayer's salary \$2,000 instead of \$1,500, which amount he has drawn for a number of years past, Congressman Warren Gard, of Ohio, said:

"Mr. Chairman, if there is one person more than another who by his work has established himself firmly in the hearts of the young men at West Point and those who go there as visitors, I think it is the present organist at the Military Academy. The man who is there now has been there for some years. He occupies the dual position of organist and choirmaster. I speak of him because of my intimate personal knowledge of him and the fact that I have known him since his early boyhood. I know that his work as organist and choirmaster at West Point is of such pronounced excellence that he should be paid a reasonable and fair compensation. On page 12 of the bill there is provision made for pay of two civilian instructors in military gymnastics, fencing, boxing, wrestling and swimming at \$4,000, which would be \$2,000 each.

"Certainly the man who is acting organist and choirmaster at the Military Academy and who receives but \$1,500, should be put upon a parity at least with those who contribute to the physical well-being of the boys there, for this man contributes not alone to their physical but their mental, moral, and spiritual well-being." A. T. M.



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A great many inquiries have reached me asking when CECILIA LLOYD would be available for engagements. She will make no appearance in New York City until after her recital, but will be glad to accept engagements out of town for any date after the first of March. Correspondence may be addressed directly to me in care of this paper.

W. C. D.



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CORTOT IS ELOQUENT IN THREE CONCERTOS

French Virtuoso Plays Beethoven in Collaboration with
Damrosch Orchestra

For the second time during the current season, three Beethoven concertos were played at a single sitting Tuesday night, Feb. 17, when Alfred Cortot, the poetic French pianist, repeated the artistic feat of Ernest Hutcheson some months ago. In each instance the pianist was supported by an orchestra made up of members of the New York Symphony. Mr. Damrosch himself conducted for Mr. Cortot, as he did for one of the concertos played by Mr. Hutcheson, the others being led by Mr. Willeke. The French pianist ended with the C Minor work, with which Mr. Hutcheson began, and grouped it with the two earlier concertos, whereas the American artist combined it with the two later. At a second concert during the week, Mr. Cortot played the remaining two.

The concertos played Tuesday night at Carnegie Hall were the C Major, Op. 15, the B Flat, Op. 19, and the C Minor, which was Op. 37. There is a Mozartian atmosphere in the first two and this suggestion of the earlier master was heightened by Mr. Cortot's Mozartian playing of them. He emphasized crispness and lyricism, employing a tone bright, but sensitive, and there was much that was songlike in treatment of nuance. His technical gifts shone, but not too assertively.

In the C Minor is the theme which has been commented upon as the probable source of Gounod's "Salut Demeure" in "Faust." The B Flat work, which, though composed before the C Major, was not published until after the latter work and which consequently bears a later opus number, was something of a novelty to present-day concertgoers. No one has come forward with any record that it had been played in New York in many years by any celebrity of the piano. In thematic material it is less grateful than the C Major, and its thinner scoring is another of the indices to its earlier composition.

Mr. Damrosch and his musicians very ably collaborated with the pianist in an exposition of the three concertos. It probably is true, that, pianistically, there is no greater tax imposed on an artist in playing a program of several large numbers than one which includes many small ones, but the task of holding attention certainly is a far more formidable one. Both Mr. Hutcheson and Mr. Cortot and also Mme. Bloomfield Zeisler, who recently played concertos by Mozart, Chopin and Tchaikovsky on a single program, have proved that New York audiences are ready to meet the severer test of their receptive faculties. O. T.

His Second Concert

The enthusiasm which Alfred Cortot's pianistic achievements created on Tuesday night was equalled on Thursday afternoon, Feb. 19, when Carnegie Hall was again well filled to hear him play Beethoven's Concerto in G, Op. 58, and the E Flat Concerto, Op. 73. Mr. Cortot's fine command of pianistic resource was called upon to the full in these two works, particularly in the E Flat, and his response was strikingly adequate. Indeed, few players now before the public read the master's works with more depth or finer sympathy. The clarity, precision and finesse of his playing are essentially French; but to these Mr. Cortot adds an individual conscientiousness of interpretation which is almost devoutness, and a feeling for color which makes his readings as vivid as they are thoughtful.

All the concertos were played with the original cadenzas, and Mr. Damrosch made the occasion a "period-concert" by leading his men through the "Egmont" Overture as a beginning to the program and by playing between the concertos the "Leonore" Overture, No. 3, both of which orchestral works are in the period of the E Flat Concerto. The climax of the "Leonore" was negotiated so effectively that Mr. Damrosch's men stood in answer to insistent calls. C. P.

Elias Breeskin, the Russian violinist who appeared in support of Camargo in concert in nine of the largest cities in the country last spring, has been re-engaged, at the request of the tenor himself, for three more concerts, in Pittsburgh, in Waterbury, Conn., and in Scranton, Pa.

BOOKS VIEWED AND REVIEWED

"THE artist's life, like a policeman's, is not a happy one," writes David Bispham, in "A Quaker Singer's Recollections," an interesting volume from the press of The Macmillan Company. But he evidently means it in a Gilbert and Sullivan way, for the impression his volume gives, above all else, is that he has enjoyed every hour of his career as an artist.

Bristling with the names of celebrities and with droll tales about them, the volume has the personal touch that will make it good reading for anyone interested in the lives of notables. Not only famous singers, conductors and instrumentalists of four decades, but poets, novelists, painters and sculptors walk through these chapters, or bob up informally to serve the ends of some humorous tale.

An only child of Quaker parents, Bispham was late beginning his career as a vocalist. He did not even begin serious voice study until he had turned thirty. His mother, to whom he pays every tribute of filial love, was firmly convinced that the stage was the high court of Satan, and there was no piano in the boy's home. His youth and young manhood were spent in Philadelphia and the vicinity, and he was educated in a Quaker college. He went into the employ of a relative in the wool business at \$4 a week and spent seven years earning a distasteful occupation. Drifting into amateur theatricals in Philadelphia, he tells of appearing with Reginald Koven and others in a performance of "Sweethearts." Amateur choruses appealed to him also, and, he writes, like a stenographer of a friend of mine, did not let my work interfere with what I was thinking about.

As his love for music developed, he obtained a place in the choir of St. Mark's church, Philadelphia, where he remained four years, becoming precentor there about 1884. He was a member of the old

Cecilian Oratorio Society. He relates a story which the late Gustave Kobbe told him many years later. It seems that Kobbe was talking to an elderly Quaker when Bispham walked by, humming. The Quaker pointed to Bispham and said: "Does thee see that young man going along there singing? Well, he is the grandson of an old friend of mine but I tell thee he isn't going to come to any good, for he is always fooling around after music." Commenting on this, the author says: "I have often thought since of Kobbe's story and how essential it is for a person, in order to make a success in anything, to be always thinking of it and doing it, as far as lies in his power, and not to fool around after it."

Discouraged by Henschel

The famous operatic baritones, Galassi and Del Puente, were the models of the amateur Bispham. When Georg Henschel came to America as director of the Boston Symphony, Bispham went to consult him about the wisdom of taking up an artistic career. He was very nervous. Henschel, under whose baton he sang later, discouraged him because of lack of musicianship. Henschel, it will be remembered, was almost equally famous as a pianist, conductor and singer.

Bispham went to England and there became acquainted with William Shakespeare, with whom he afterwards studied. While in London he bribed a doorkeeper to let him sing among the basses at the Handel Festival at Crystal Palace, under the direction of August Manns. Because of his mother's antagonism for the stage, Bispham had determined to become an oratorio singer. At one of the famous Birmingham Festivals he met J. B. Long, the conductor, who urged him to study for opera, saying "Oratorio is only opera spoiled."

Adhering to his original determination, Bispham went to Florence, Italy, and studied there under Maestro Vannuccini. He was turned thirty at the time. Salvini, Browning, and Ouida are

some of the interesting personalities with whom he was associated while there. In addition to Vannuccini, he studied with Lamperti and Shakespeare. He recalls how Vannuccini denounced Tamagno, his pupil, because he sang to the groundlings, in the opinion of his master, instead of using musical intelligence. Still a student at 32, Bispham felt he was ready for his debut, when an accidental blow on the throat robbed him of his voice. Among other things, he resorted to hypnotic treatment, believing that a nervous or mental condition was retarding recovery. An acquaintance of this period was the scientist, Huxley.

On returning to England, he had some experience with the spiritists. He quotes a friend who said, "Of course it all nonsense, but there's a lot in it," and adds "my judgment is that whatever there is 'in it' goes to the spiritists." Later, however, he tells of advice from "Planchette" to enter opera and to study the Verdi and Wagner parts, particularly *Beckmesser*, *Tannhauser*, *Kurwenal*, and *Amonasro*, rôles in which he afterward achieved success, opportunities to sing them opening in a way to bring back with startling emphasis the advice of "Planchette." Instead of accepting any of the theories of spiritism in explanation of this, the singer says he is content to accept the facts without theory.

Began Career in Light Opera

In London, Mr. Bispham had numerous appearances in amateur light opera, and began making his way in concert. He tells of Sims Reeves, the great English tenor, then in his decline, who was often booked to sing, but seldom appeared. The mere announcement that he was to sing drew great throngs, which always were in doubt as to whether they would hear him. Because of his box office strength, his contracts specified that he was to receive sixty guineas (\$300) if he sang, and forty guineas if he didn't sing. The management took unusual precautions to supply a satisfactory substitute in the event Reeves failed to appear. Once when Bispham missed a train and wired his apology, he received this answer: "A Reeves can scarcely afford to disappoint an audience; certainly not a Bispham."

Bispham almost appeared in "Ivanhoe" in those days, but didn't, as the man for whom he was to substitute found himself able to go on with the part. He sang for Sir Arthur Sullivan, however, and this led to his engagement for "La Bascoche," in which he made his debut. He found that he had to make a fight to hold his place, for he still was largely ignorant of stage routine. To his hard study at that time he attributed much of his subsequent success as an actor. In this time, he also gave up smoking because of its effect on his voice. Among the songs he used in his concert programs was Wagner's setting of "The Two Grenadiers." So completely overshadowed was it by the Schumann setting, that when Bispham sang it before Mme. Wagner, she confessed that she had then heard it sung for the first time. An amusing story concerning the Wagner family is related. Lilli Lehmann sang Schubert's "Erl King." Mme. Wagner's daughter exclaimed, "Oh, how wonderfully she sings that great song by my grandfather Liszt."

Among those whom Mr. Bispham thanks for encouragement during this period, is George Bernard Shaw, not then on the pinnacle of fame.

Sang "Prologue" in Evening Dress

New Yorkers who were taken by surprise several seasons ago when Antonio Scotti sang the "Prologue" from "I Pagliacci" in evening clothes, instead of the usual clown's costume, apparently had forgotten that Bispham always so sang it. In his book, he says:

"I always sang it in evening clothes, making a quick change into the clown's costume, after the address to the audience. I consider that the 'Prologue' had nothing to do with the story of the opera and could as well be sung by any person not taking part in the opera itself. It is an address of the actor to his audience, in which he bids them understand that we upon the stage are mere human beings, just as our auditors are, animated by the same feelings, made of the same flesh and blood and partaking of

the same joys and sorrows." He writes of having heard that Victor Maurel, for whom the "Prologue" was written, after the score had been completed, considered the same plan, but abandoned it as impracticable and sang the "Prologue" in the clown's costume. "With this," Bispham writes, "I personally do not agree. I made the change into such dress as the clown of a strolling company would be likely to wear along the road and in the villages when the company was drumming up its audience for the evening."

Bispham's early Wagnerian successes were at Covent Garden, where reigned the Royal Italian Opera and where the Wagnerian works were sung in Italian. In speaking of "The Master Singers" in Italian, he remarks that "if 'Madame Butterfly' were secretly rehearsed and rendered in Japanese, no one would know the difference—except such of the Mikado's subjects as might chance to be present!"

Among many humorous stories is one regarding Georg Henschel. "Mrs. Henschel," it is related, "used to tell with glee how, at their place in the Highlands, her husband, preparing during the summer for his forthcoming series of symphony concerts, would take his scores out to the lawn, where under a tree he spent hours conducting an imaginary orchestra; even correcting imaginary mistakes, by tapping with his baton upon the stand and pointing to some phantom instrumentalist, saying 'F' natural, not F sharp, Mr. Blank. Now we will go

[Continued on page 22]

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BOOKS VIEWED AND REVIEWED

[Continued from page 21]

on, gentlemen, if you please." He pays tribute to Hans Richter as the greatest conductor of the day.

He tells of singing at the Leeds Festival when the conductor was Sir Arthur Sullivan. "At the desk," Mr. Bispham writes, "his demeanor was quite different from that of any other leader under whom it has been my good fortune to sing. Sullivan had thick dark hair, a swarthy skin, and wore glasses. He invariably sat in the usual high chair and seemed to keep his eyes always on the score in front of him. His beat was restrained and rather cramped, his baton moving across the top or up and down the sides of the score; yet nothing in the world escaped the attention of this quiet, reserved little man, the fingers of whose well-manicured right hand were invariably stained with cigarette smoke."

Plançon's Phonetic English

There is an amusing story about Plançon's English. It seems that the great French basso never bothered to learn more than a few words of our speech. At the request of the then Prince of Wales, later King Edward VII, it once fell to Plançon to sing "The Lost Chord" in English. He had the words written out for him with the syllables spelled as they would be in French to give the same sound. The prince had seen the words as Plançon had written them and went into convulsions of laughter behind his program. This, says Bispham, was what Plançon sang:

*Si-ted ouan dei at dhi or-ganne
Ai ouaz ou-ri an dil ah tiz,
Ahnd mai fin-gerz ouann-der daid-li
O-vaire dhi no-izi kiz, etc., etc.*

There is a story about John McCormack, at the time of the incident not yet come to fame. Because of his beautiful voice, he was offered the tenor rôle in "The Vicar of Wakefield," which was being staged in England for Bispham. The latter took McCormack to one side and told him he must try to get over his brogue. "Sure," McCormack replied, "it's no matter at all—at all! Oliver Goldsmith was born just two-mile over the hill from where I came from."

Coming to the United States in 1896 as a member of Grau's opera forces, Bispham began the long series of notable appearances that endeared him to his native land. These were the days of the de Reszkes, Plançon, Eames, Nordica, Melba, and others of world fame. He avoids comparison of the opera of that time and the opera of to-day, and writes more of what happened behind the scenes than in front of them. Grau, he writes, was not particularly musical, and did not believe that anything but light opera and oratorio, in which he was not interested, could be sung in English. "He also confessed to me that, if he had his way, he would never have any advanced Wagnerian music at all in his repertory. 'Still,' as he said, 'the public seem to like it—I don't know why; but if they want it, it is my business to give it to them.'"

When Melba Sang "Brunnhilde"

He tells of the time Melba tried to sing *Brunnhilde*, a rôle for which she was not vocally nor temperamentally equipped. Jean de Reszke as *Siegfried* "was kept patrolling the forward part of the stage to keep her from the footlights." He adds details of the difficulty with which Nordica learned her rôles, telling of the time she saved the day in Washington, D. C., by substituting for Sembrich

as *Violetta* in "Traviata," after a strenuous day of coaching and memorizing in her hotel room, while Sembrich's costume was being sewed on her. Influenza was a factor in operatic history then, as today, and everybody from Jean de Reszke down was incapacitated at one time or another. Andreas Dippel, the handy man, had been known to dress in a cab between his hotel and the opera, responding to last minute calls for a substitute tenor.

Patti, Bispham writes, "never allowed anything to upset either her equanimity or her comfort. I shall never forget her closing scene in 'Aida,' where she and the tenor are supposed to be immured in a tomb of stone. At the close of the duet, Patti, who had instructed the stage manager to make her comfortable, would carefully adjust a sofa cushion which had been placed conveniently at hand, would kick with one high-heeled Parisian slipper a train around behind her and, assisted by the tenor, would compose herself in graceful position—and die."

The author goes into detail in describing how he added inches to his height by means of thick soles, high heels, wig, and costume effects. A chapter is devoted to "The Fat Knight," in which he tells of his make-up as *Falstaff* and how he nearly suffocated under the weight and heat of the padding.

Numerous amusing incidents, when stage machinery failed to function are related. One chapter is entitled "The Unflying Dutchman," in recollection of the time at Covent Garden when the wheels on which the Dutchman's ship was rolled along by unseen hands stuck in a crack and it required an army of supers and stage carpenters to get Bispham, as the *Dutchman*, ashore. In another instance, one of the Rhine daughters was suspended by the heel and screamed furiously for help. The curtain went up on a "Lohengrin" performance only to reveal that a Henley regatta scene had been used for the back drop. In a transformation scene, Van Dyck's wig was yanked off by some moving scenery. He got it back, but in his haste to cover his shining bald head, put it on backwards, so that his face was hidden by long hair. The first time Bispham played *Falstaff* he perspired so that his false nose fell off and when he stepped on it a moment later he slipped and fell. Maurel, as *Iago*, put his foot on the prostrate form of Tamagno's *Otello*. Bispham tried it with Alvarez who immediately lifted a hand and shoved the foot off his chest.

Singing in the Vernacular

There are chapters devoted to concert experiences and one that bears the happy title, "Enter Danny Deever," the song so linked with Bispham's later years. Always a champion of singing in the vernacular, the author expresses the opinion that there is "nothing bad in English as a medium for song, except bad English." He recalls that when singing Brahms's "Four Serious Songs" he was taken to task "by some one who wanted to know why I did not sing them in the 'original German.' My reply was that I considered the words of the Scripture to be sufficiently 'original' for English-speaking people, and that we did not need a German translation for what was our daily bread, or ought to be."

A chapter is devoted to his recitations to music, which he began in 1900, and to his Beethoven play, "Adelaide," in which, among others, he was supported by Yvonne de Treville and Kitty Cheatham.

Telling of his comings and goings in America, he speaks in high praise of Florida's "Paoletta," a home-made opera in which he sang at Cincinnati, and of Henry Hadley's "Atonement of Pan," produced in the California redwoods. Both these works, he believes, merit a much wider hearing. There is a valuable chapter on program-making, expressing the conclusions of an artist who has sung some fourteen hundred songs. He emphasizes the need for so grouping songs that there will be changes of key as well as of tempo and character. "Nothing," he says, "is more wearisome than one long-drawn selection following another in the same, or nearly related, soporific key." He confesses to having peacefully slumbered under the soothing influence of artists with rich voices who overlooked variety in their program making.

"I cannot too strongly insist," he writes, "upon the recognition of the gender of songs; some are masculine and some are feminine, and the opposite sexes should not encroach on each other's preserves. Many women in this way offend the artistic proprieties."

He pays tribute to the musicianship of Sembrich and speaks of the broadening influence which association with instrumentalists and orchestral leaders, usually much finer musicians than singers, is bound to exert on a singer's career. Summing up his views on the need of something besides a voice and good looks, he says: "Loveliness may attract, a voice may charm, exquisite manners may captivate, influence may launch an individual; but musicianship is the only thing that can keep a singer going in a world of musicians." O. T.

"Tradition," a Magazine of Musical Inquiry,** announces itself none too modestly in its initial number as "the new expression in musical thought." It is published by the Institute of Music in San Francisco, and edited by Julius Gold. Typographically attractive as it undoubtedly is, and interesting as are the quotations from Grétry, Beethoven, Burns, d'Alembert and others with which its pages are liberally besprinkled, its principal features (a vaguely-clever article by George Edwards on "The Terror of Tradition," and a serial article by Arthur Conradi called "Looking Forward," but largely devoted to attacking the Bohemian Club of San Francisco)

**"Tradition," a Magazine of Musical Inquiry," No. 1. Vol. I. (San Francisco: Institute of Music.) Monthly.



Photo by Illustrated News

scarcely seem to justify the flamboyancy of the "Pronouncement" that occupies the first columns. But time will show. It may show a reason for this Tradition, among some others. C. P.

Guillermo Cases, Gifted Spanish Pianist, Plays in Havana.

HAVANA, CUBA, Feb. 13.—Guillermo Cases, young Spanish pianist and composer, arrived in Havana the first of the week from Barcelona, and was induced by his friends and admirers to have long enough to give two concerts at the National Theater. Señor Cases was on his way to Mexico, but he yielded to the lure of Havana and stayed over a boat. Señor Cases is a delightful musician. He gave two concerts, one Wednesday and the other Friday. Among the works played were Chopin's Polonaise, a Spanish suite by Albeniz, and Moszkowski's Spanish Caprice. Both concerts were well attended. Señor Cases, who has played with success in Paris and Berlin, plans a trip to the United States after a season in Mexico. E. F. O'B.

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CHICKERING PIANO

American Works Offered by Lima Women's Club

LIMA, OHIO, Feb. 19.—An unusual audience at the recital this afternoon in Memorial Hall, of the Women's Music Club, heard a delightful program arranged by Mrs. Harold B. Adams of Bluffton College and also of Lima. Under the title of "Some Phases of American Music," Mrs. Adams chose compositions ranging from the lyrics of Francis Hopkinson to modern songs. The interpreters were J. Allan Grubb, former member of the International Quartet at Chicago; Cleora Basinger, a young mezzo-soprano, Miss Lugabihl, dramatic soprano, Leona Feltz, pianist, and Sidney Hauenstein, violinist. Mrs. Adams offered some interesting historical data in her introductory remarks. H. E. H.

Mrs. Bready Interprets "Blue Bird" at Opera-Recital

Mrs. George Lee Bready, who has won a place for herself as an opera-recitalist of note, gave a characteristic interpretation of Maeterlinck's "Blue Bird," as set in operatic form by Albert Wolff, at the Women's University Club, New York, on Tuesday afternoon, Feb. 17. The performance was for the benefit of the building fund of St. Mary's School, Mount St. Gabriel, at Peekskill, N. Y. Mrs. Bready's delivery of the text and music was admirable and she was heartily welcomed. Alumni of the school and prominent clergymen of the diocese were patrons, among them the Rev. Arthur H. Judge, D.D., Mrs. George E. Clay, Mrs. Frank M. Clendenin, Mrs. Haley Fiske, Mr. and Mrs. Samuel M. Hyde, Mrs. Lancaster Morgan, Mrs. Benjamin Nicoll, Mrs. Whitelaw Reid and Mrs. George F. Shrady. Mrs. Dana T. Ackerly was chairman of the recital committee. Among prominent musicians present was Theodore Spiering. A goodly sum was netted for the building fund.

Honor Memory of Maud Powell at Huss Musicale



Mr. and Mrs. Henry Holden Huss

A really distinctive musicale was given on Saturday afternoon, Feb. 14, by the Huss Music Study Club at Steinway Hall, New York, when the artists appearing were Henry Holden Huss, pianist; Ruth Kemper, violinist; Georgette Bushman, soprano, and several of Mr. Huss's artist-pupils, Mme. Julie Kendig, Helen C. Van Buren, Mrs. Lees Broome, Charlotte Eaton and Ruth Boyd.

In memory of Maud Powell, the Huss Romanze in E, dedicated to that great American artist, was beautifully played by Miss Kemper, in a group with Mr. Huss's "Berceuse Slave" and her own "Hindu Song." Mr. Huss was at the piano in this group and with Miss Kemper gave a fine performance of Grieg's C Minor Sonata. Miss Bushman, whose singing reflects great credit on the training she has received from Mrs. Huss, sang admirably old English songs of Purcell and Dowland, Hahn's "Si mes vers" and Grieg's "In the Boat." Mme. Kendig played compositions of Beethoven, Chopin and Huss; Miss Eaton gave Mr. Huss's enchanting Impromptu in D. Op. 23, Prelude in A Flat and a Chopin Scherzo. Miss Boyd, Mr. Huss's first assistant teacher, revealed her skill in works of Chopin, Grieg and Weber, while Miss Van Buren played a Sternberg Prelude and Mrs. Broome played Mr. Huss's "Gavotte Capricieuse" and "Etude Melodique." It was an afternoon in which technical achievements were at the service of high ideals. Not that the technical side was at all neglected, but it was made the means to an end, not the end, as it so frequently is in these days.

HEAR SINSHEIMER QUARTET

Chamber Music Body Presents Grasse's Composition

The Sinsheimer Quartet gave the third of a series of four concerts of chamber music at the Hotel des Artistes, on Feb. 16. It offered a varied program, composed of quartets by Dvorak and Glazounoff and a work from manuscript by Grasse, in a lucid manner, with nice phrasing and smooth delivery. The final number, a Quintet of Beethoven, was admirably played. Aurore La Croix accompanied this offering excellently, exhibiting a fine tone and fluent technique.

Mr. Grasse was brought out after the presentation of his composition, which was enthusiastically received. Of his new work, consisting of an Andante and Tempo di Menuetto, the Quartet made an interesting offering, pleasing to the ear. The second movement was thoroughly charming.

The players were Bernard Sinsheimer, first violin, Mr. Wolfsohn, who has just arrived from South Africa where he conducted his own quartet and who will be second violin of the quartet during his stay, replacing Harry Levy; Alfred Gietzen, viola, and William Durieux, cello. L. S.

Graingers Give Reception for Borowski and Mr. and Mrs. Kinsey

Mrs. John Grainger gave a reception at her home in New York on Friday afternoon, Feb. 20, in honor of Felix Borowski, the composer, and Mr. and Mrs. Carl D. Kinsey, who were in New York for the premiere in this city of the Borowski ballet "Boudour" on last Monday evening at the Lexington Theater. Percy Grainger returned from his western concerts on the day of the reception and left late the same evening to continue his tour. Among the guests were Henry T. Finck and Mrs. Finck, Mrs. James Goldmark, Dr. Arthur Mees, Victor Harris and Mrs. Harris, Mrs. Lancaster Morgan, Mrs. Edith Simonds and her daughter, Wilson Vance, Margaret Smith, Mrs. Daniel Gregory Mason, Elsie Permin, Emilie Frances Bauer and A. Walter Kramer.

Robert Quait Scores as Soloist With Chicago Apollo Club

Robert Quait, tenor, whose first season in New York, under the exclusive management of Walter Anderson, has proved a distinct success, recently scored as soloist in "Elijah," presented by the Chicago Apollo Club. In less than one year, Mr. Quait has filled more than forty engagements, and as many more are booked for next season.

Huss to Play His Concerto with Gabrilowitsch Forces

Henry Holden Huss is to play his own Piano Concerto in B with the Detroit Symphony Orchestra under the baton of Ossip Gabrilowitsch in Detroit on April 11. Mr. Huss was engaged for this appearance last Fall, but the date was not decided on till recently. On March 1, the first hearing of Mr. Huss's Sonata for viola and piano will be given at the monthly meeting of the New York musicians' club, The Bohemians, when Edward Kreiner, viola of the Letz Quartet, and the composer will join forces in presenting the work.

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—N. Y. Eve. Mail, Jan. 30th, 1920.

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—Boston Herald, Nov. 15th, 1919.

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NEW YORK, FEBRUARY 28, 1920

IS IT THE END?

Press dispatches announce that virtually the entire personnel of the Boston Symphony Orchestra has presented a request for increased wages and taken steps toward joining the Musicians' Union. "The wage request," declare the dispatches, "involving an annual advance of approximately \$100,000, has been refused."

The movement toward unionization in the ranks of America's most famous orchestra set in about two years ago. While Major Higginson was alive and held the reins (and the pursestrings), such an attempt could hardly escape being abortive. The late patron saint of the orchestra would tolerate nothing that smacked of limiting his powers. His was an autocracy, albeit a kindly one. When he at last turned over the governorship to a board of trustees, there passed out the personal element which was probably the sole factor restraining the Boston Symphony from affiliating with the union. Judge Frederick P. Cabot, chairman of the board of trustees, was quoted last week as saying that the question of union membership was not an issue between the players and the management, although "recognition of a union had been refused because union leaders said that they would claim the right to say who should play with the orchestra and under what conditions."

The players, who base their plea for increased compensation on increased living costs, have been told by Judge Cabot that the resources of the organization were such that no funds were available for the \$100,000 advance necessary to meet their request. The orchestra, it appears, has an operating surplus of less than \$10,000. "Settlement on an individual basis will be made in some

cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said. The management is apparently reconciled to losing "some of the players, who may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts."

The board of trustees, then, is determined to adhere to Major Higginson's policy. The Boston Symphony must continue on a non-union basis. If the economic argument of the players is valid, such a stand on the part of the authorities will sooner or later bring about the orchestra's total disruption. Loyalty to an artistic organization is all very well and a beautiful thing, but in these days of supercosts, musicians (like other human beings) are likely to consider their families too. For the last few years the Boston Orchestra has shown a steady deterioration. Far from checking the decline a war over wages and unionization will certainly aggravate it. It is to be hoped that the men guiding the orchestra's destinies will view their problem from the most liberal angle. Any other course will only hasten the end.

BETTER PAY FOR ORGANISTS IMPERATIVE

When St. Louis organists formed an organization a few weeks ago with the avowed purpose of a walkout if they failed to gain increased salaries, they took a step of far-reaching importance in the world of musicians. Only those who, at heart, are opposed to all organized effort for men to better their condition and those who take affright at anything which tends to link artistic endeavor with the affairs of the workaday world, can fail to sympathize with and support the St. Louis church musicians in their bold but timely course.

It is not alone the organists of St. Louis and elsewhere who are concerned. The question of adequate pay for these musicians is equally vital to the churches. To their lasting shame, as figures cited in St. Louis prove, places of worship are paying their organists as low as \$10 a month and, with a maxim of \$1200 to \$1500 a year, the average has been placed at about \$400 per annum. These petty retainers may be lower in St. Louis than in other cities of like population. But they can be regarded as a fair index to conditions in the churches the country over. The difference of a few hundred dollars in the average elsewhere does not serve to right the wrong. Only rarely is there an approach to a living wage in an organist's pay. It perhaps is to be expected that the church musician will be compelled to do some teaching or other additional work to earn his keep, but he should not be called upon to give to the church his time, his talents and the art he has acquired only through years of hard study, for a mere pittance.

If the churches of the country do not meet the issue, what will result? They will have no organ music worth the name. Already there is a perceptible trek of organists to the moving picture houses, where a good living awaits them, and where they can center all their energies, instead of scattering them in a patchwork, pick-up business of church work, teaching, arranging and perhaps accompanying. This trek augurs well for the picture houses. But it spells disaster for music in the churches. And, however much this may be deplored by those of drastic Calvinistic thought, it is to be remembered that the power of churchly music often is greater than the power of spoken sermons. There is, perhaps, nothing to be gained in comparisons of the salaries of organist and pastor, for ministers, too, are notoriously under-paid. But it certainly is the acme of short-sightedness for a congregation to raise the money with which to equip a church with a superb organ and then from year to year fail to supply the funds necessary for its proper use.

Consequently, this step by St. Louis organists in uniting to bring about alleviation of their intolerable situation is, first of all, a move in the interest of the church, its prestige and its power for good. Silent organs, or organs dully droning under feeble hands, should not be necessary to convince the public of the justice of the organists' demands.

Year 'round opera has been proposed for London, which might seem to entail an unprecedented repertoire. But as the revival of a number of the Wagner scores is contemplated, all that needs to be done is to eliminate the usual cuts and take an intermission now and then for meals, and the year will be filled.

The high cost of tenors has not yet been made the subject of a Congressional investigation. It remains to be seen whether the \$10,000 a night which Caruso will draw in Havana will be reflected in next year's price of the sugar which the resident of Keokuk or Kalamazoo uses in his coffee.

PERSONALITIES



Jascha Heifetz as Aviator

Going up in an airplane appears to be an indispensable part of a trip to the Pacific Coast, when such trip is made by a distinguished musician. The latest one to follow the fashion is Jascha Heifetz, who recently gave five recitals in San Francisco, under the management of Selby C. Oppenheimer. The picture represents the young wizard of the violin in aviator costume, after a flight, with Mr. Oppenheimer, who accompanied him, in the background.

Cheatham—It is said of Kitty Cheatham, the eminent exponent of the child song, that she has a repertoire of 1,000 songs, which she can sing in seven languages.

Greenwalt—Mary Hallock Greenwalt, a Philadelphia pianist, who has novel theories on the relationship of light and music, is one of the few American pianists whose work has been recorded on the phonograph.

Junge—The French Government has bestowed the decoration of Officer of the Academy on Henry Junge, of Steinway & Sons, "for his excellent co-operation and splendid work done in connection with French music and musicians."

Wagner—Siegfried Wagner, it is reported, has scored a great success with his new opera, "Sun Flames." Less well known composers and all new talent are finding it much easier to get a "try-out," so we read, under the German Republic than under the somewhat cramping influences of tradition, bureaucracy and court intrigues that hampered such aspiration in the old régime.

Kreisler—Fritz Kreisler tells a story, according to the *New York Globe*, of the unappreciative attitude maintained for a long time towards César Franck by musicians at large. "A certain popular organist finally consented to play a Franck fugue," says Mr. Kreisler, "but he played it incorrectly. The old composer said, 'I beg your pardon, but that should be a sharp.' 'Have done, my friend,' was the answer. 'Be glad that I am playing your music.'"

Ganz—Rudolph Ganz, the Swiss pianist, said recently in New Orleans: "Pianists of repute no longer can rely upon the old classics if they wish to win over their public, but must devote much of their energy to the eccentric and bizarre works of the day. Formerly, people found fault with me because I did not play enough old music; now they complain that I do not give them enough of the modern. But I have joined the ranks of the Futurist composers and they will hear plenty of that sort of thing in my concerts in future."

Nevin—Says Olive Nevin, soprano, in her "letter home" about her latest trip: "Eight concerts within two weeks may not sound much, but it is enough. My first concert before the Iris Club in Lancaster was a lovely experience. Then I made my bow a few days later to Philadelphians before the big Matinee Musical Club, in the Bellevue-Stratford ballroom. On this occasion I made my first real speech, at their banquet. Really, it was much harder than singing a dozen concerts."

Miller—Reed Miller, the popular tenor, is not only busy singing these days, but he is also busy answering inquiries as to his age and receiving congratulations about his birthday. The fact is that Mr. Miller was born in leap year and consequently only has a birthday every four years. He relates that he was born on a Sunday, Feb. 29, that this is the first time since his birth that February has had five Sundays, and that it will be many years before a five-Sundayed February comes around again.

Spalding—When Maurice Egan, ex-Minister to Denmark from the United States, was buying some baseball uniforms at the Washington (D. C.) store of Spalding and Bros. recently, he happened to remark to the clerk that the "name of Spalding is well known in Europe." "Oh, yes!" the clerk said eagerly. "We have stores all over there." Dr. Egan explained, with some embarrassment, that he referred more particularly to the fame of Albert Spalding, the American violinist. Just as he was leaving, he heard the clerk say: "Say, what do you know about that? That there old guy says Albert Spalding is a great violinist!"



POINT AND COUNTERPOINT

By Cantus Firmus

WHEN Jack Barrymore rebuked some boor in the audience who laughed outright during a love scene moment in the play, he won the sympathy of all artists. Of course, the disturber may have been a married man with an inverted perspective on such scenes, but even this fact cannot condone the offense. We earnestly commend Mr. Barrymore's action to all opera singers and recitalists. Think of the celestial joy it would give the public if Mr. Caruso would throw down Canio's hat, advance to the footlights and hiss:

"Hey, you noisy people in Box 57, I want you to keep quiet! Understand me, you pack of ill-behaved profiteers, SHUT-UP!"

Or if Miss Farrar would stop zazaing and cry:

"Stop that chattering—I mean you in the 18th row, left aisle."

Or if some poor little deb in Aeolian Hall would suddenly stop and exclaim: "Halt! I see you walking out right in the middle of my program, Mr. Hen-

derson, Mr. Krehbiel and Mr. Huneke! You think you are going back to your typewriters now and write your reviews of my recital. But you won't! Ushers, lock the doors and put these critics back in their seats!"

Why Editors Go Crazy

[Word for Word, as Written by a Press Agent]

"Before leaving Miss Beddoe who was working up some new programs and was rehearsing an opera aria at her studio, when a man appeared in the house, who was delivering some goods, from a dry goods firm. In his good old Irish broke, he said to the maid who appeared at the door, Who is there singing so great, this must be one of them grand opera singers, that they have down at the Metropolitan, and when she began to question him, he continued, 'Please stop just let me listen for a while,' and leaning against Miss Beddoe's door he remarked, 'This is sure the greatest treat I ever had in all my life.'"

Rare Violin Stolen from Carl Tollefsen on Tour

While returning from a tour of a month, during which time the Tollefsen Trio had covered almost 6,000 miles and given twenty-one concerts in ten States, Carl H. Tollefsen had his violin, valued at \$4,000, stolen from him, together with two fine bows. It occurred somewhere between Pittsburgh and Harrisburg on the Pennsylvania Railroad. The Tollefsens boarded a train out of Pittsburgh at 4:50 P. M. on Thursday, Feb. 5, intending to stop over night at Harrisburg and to leave early the next morning to fulfil their final engagement at Waynesboro, Pa. The loss was not discovered until they were about to leave the train in Harrisburg shortly after midnight. Mr. Tollefsen wired Altoona and Pittsburgh at once and conferred with the police at Harrisburg the next morning, but up to the present nothing has been heard. One of the bows was a genuine Vuillaume. The violin was a Joseph Guaneri, made in Cremona in 1726.

Many persons prominent in society and the arts lent an added touch of atmosphere to Sasha Votichenko's Concert Intime of French and Russian Music Feb. 14. Among those in the audience were Countess Festetics, George Baklanoff, the Right Honorable S. S. Valasto, Mrs. Philip King, Mr. and Mrs. Walter Russell, Robert Hilliard, Mr. and Mrs. Nikol-ski, Baroness de Markoff, Mr. and Mrs. Roland Hinton Perry, Mrs. Clark-Miller and Ganna Walska.

CONTEMPORARY AMERICAN MUSICIANS

No. 106

Oscar
Seagle

OSCAR SEAGLE, baritone, was born in Chattanooga, Tenn., Oct. 31, 1877. After receiving a general education, he



Oscar Seagle

made his vocal debut at the age of nineteen with the Castle Square Opera Company when he sang *Silvio* in "Pagliacci" and *Valentine* in "Faust." After a few years of concerts and recitals in this country, he went to Paris, where he came under the tutelage of Jean de Reszke. With the latter he remained for twelve years, first as pupil, and then as assistant teacher. While abroad he made his European debut in Paris, May, 1907. Among his appear-

ances in that city were those with the Lamoureux Orchestra as soloist in Berlioz' "Damnation of Faust," and others with the Philharmonic Orchestra and at the Salle des Agriculteurs. These were followed by appearances in England and through France.

Mr. Seagle returned to America in September, 1911, making his first appearances in October at the Hippodrome with Mary Garden, and giving his first New York recital in Carnegie Hall in January, 1912. He returned to Paris in the Spring to teach, and did not make his home permanently in America until 1914. Since then Mr. Seagle has been one of the best known of American baritones and teachers. He has appeared in concert and recital throughout the United States, and has been soloist with the leading organizations and festivals. He is especially an exponent of folk songs, being one of the first to foster the singing of Negro spirituals on programs. In 1901 he married Nell De Wees of Chattanooga, and has two children. He makes his present home in New York City.

Gifted Kaufmann Pupils Appear in New York Concert



Betty Burke, Soprano

Betty Burke and Esther Carlson, professional pupils of Mme. Minna Kaufmann of Carnegie Hall, sang Tuesday evening, Feb. 3, the second day of the

Music Week celebration at the Grand Central Palace. Both young artists appeared under the auspices of the New York State Federation of Women's Clubs.

Miss Burke's finely schooled coloratura soprano was heard first in "Caro Nome," from "Rigoletto," and later as encores she sang songs by American composers.



Esther Carlson, Soprano

Miss Carlson, who possesses a rich dramatic soprano voice, gave a group of songs by native composers, including Alexander MacFayden, A. Walter Kramer and Thurlow Lieurance. The accompaniments were played by Ruth Emerson.

The Misses Burke and Carlson have toured in concerts this season. Miss Carlson's most recent engagements included concerts and recitals in New York State. Miss Burke's appearances have been confined to towns in New England.

Many Novelties on Graveure's Program

In his second New York recital of this season at Aeolian Hall on Saturday evening, Feb. 28, Louis Graveure, the noted baritone, will introduce a number of new songs. Important among these are a set of four songs, sung for the first time in

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América, by Lodewijk Mortelmans, a Belgian composer, and six settings of old English lyrics, also "first time," by Bryceson Trehearne, the singer's accompanist. By request Mr. Graveure is repeating five Moussorgsky songs, in which he has won note, while his French group includes two Fauré songs, Ernest Bloch's "La Vagabonde" and Franck's "La Vase Brise." An American group at the end presents songs by Alice Barnett, Fay Foster, Ward-Stephens and Bainbridge Crist.

STRANSKY IN POUGHKEEPSIE

Philharmonic Orchestra Heard in Concert
—Nichols in Recital

POUGHKEEPSIE, N. Y., Feb. 14.—The second of the Marston Concerts brought the Philharmonic Society of New York, Josef Stransky, conductor, in a program which included Beethoven's Third Symphony and numbers by Grieg and Dvorak. The concert was preceded by a lecture, "The Brasses of the Orchestra," by Professor Gow.

John W. Nichols, head of the vocal department at Vassar, gave a recital of Debussy songs recently, before an enthusiastic audience. He was assisted at the piano by Mrs. Nichols.

Another recent recital of interest was that of the Columbia Stellar Male Quartet, under the local management of Charles H. Hickok. The members of the quartet are Norman Arnold and Reed Miller, tenors; Andrea Sarto, baritone, and Tom Daniels, bass. E. W. G.

Kansas Teachers Postpone Convention Because of Influenza Ban

TOPEKA, KAN., Feb. 16.—The convention of the Kansas State Music Teachers' Association, to have been held here this week, has been postponed indefinitely on account of the ban on all public meetings during the influenza epidemic. Paul R. Utt of Ottawa, Kan., president of the association, stated that no new date would be chosen until the ban is lifted. R. Y.

John Hand, tenor, recently sang in concert at the Liberty Theater, Chehalis, Wash., before a crowded house. He was greatly applauded in a program of operatic arias and songs.

BALTIMORIANS AVERT SALE OF LYRIC HALL

Through Kahn's Aid, Auditorium is Saved From Conversion by Citizens Committee

BALTIMORE, Feb. 18.—The Lyric, Baltimore's chief music hall, which faced the danger of making place for the housing of some large industrial enterprise, has been preserved for its original cultural and entertainment purposes, through the intervention of public-spirited citizens, who, at a meeting held yesterday afternoon at the Peabody Institute, decided to accept the generous offer made by the owner, Otto H. Kahn of New York. Mr. Kahn, whose deep interest in musical development is well known, seemed determined that Baltimore should not lose an auditorium devoted to musical culture, even though very attractive terms for purchase had been offered by commercial interests. Therefore, through his representative, James Herbert, at a meeting called by the permanent committee for the promotion of music in Baltimore, of which Dr. Hugh Young is a member and of which Ellen Elizabeth Starr is chairman. Mr. Kahn's plan for purchase was explained.

It has been decided to purchase the Lyric building, and the Baltimore public will be asked to assist in this venture to the extent of raising from \$125,000 to \$150,000 by a popular stock subscription. Not that this will represent the entire cost of the property. On the contrary, the price of the Lyric alone is placed by the owner at \$250,000 and there are two other properties which it is desired to secure in connection with the purchase, which will cost probably \$50,000 more. Of the selling price of the Lyric, \$25,000 will come back to the purchasers in the form of a donation by Otto H. Kahn of New York, who, as has been said, refused higher offers in the hope that something could be done to detain the building for its present uses.

Dr. Young, who presided at the meeting, announced the terms by which the Lyric could be bought, and after some discussion, it was decided to go ahead with the purchase. Dr. Young was authorized to write Mr. Kahn at once that the price set was acceptable and that the arrangements were being made to create a mortgage for \$100,000, the balance of the fund to be raised by the sale of stock. It was also stated that Mr. Kahn had secured promises from the owners of properties in front of the present building, that they would sell. It was thought desirable to secure these two properties in order to make a better entrance. This will add probably \$40,000 or \$50,000 to the cost.

The meeting at the Peabody Institute was attended by Dr. Hugh H. Young, Dr. Henry Barton Jacobs, Blanchard Randall, Tighlman G. Pitts, Rall Parr, Edwin L. Turnbull, Harold Randolph, director of the Peabody Conservatory, Gen. N. Winslow Williams, Mrs. C. Ellis Coale, Mrs. J. Hemsley Johnson, Mrs. Jack Symington, George R. Jackson, Frederick R. Huber and Elizabeth Ellen Starr. F. C. B.

Zoellner Quartet Plays in Grinnell, Iowa

GRINNELL, IOWA, Feb. 19.—One of the strongest numbers of this year's recital course was the Zoellner String Quartet, which appeared on the evening of Feb. 6 at Herrick Chapel. The excellent impression made by these four artists two years ago was renewed. The program consisted of interesting numbers, new and old, each one played in good style and with spontaneity, perhaps the most interesting number being Brandts-Buys' Romantic Serenade Op. 25. In response to the demands of the audience several extra numbers were added. E. B.

Frances Alda Wins West Virginians

HUNTINGTON, W. VA., Feb. 29.—Frances Alda, soprano of the Metropolitan, made her first appearance in this part of the country in recital on Feb. 16, offering an interesting program, which included the aria from Act II of "Madama Butterfly" and several song groups. She was accompanied by Erin Ballard, who played the entire program without notes. E. M. S.

OVATION FOR HEIFETZ IN PORTLAND, ORE.

Violinist's Second Recital Wins Demonstration—Program by Ruth St. Denis

PORTLAND, ORE., Feb. 16.—Jascha Heifetz, at his return concert on Wednesday evening, gave a brilliant classical program, which so aroused the admiration of his hearers that all former demonstrations were eclipsed. The two big numbers were the Sonata in G Minor, Tartini, and the Mendelssohn Concerto in E Minor. Two Paganini Caprices, Nos. 13 and 20, were brilliantly played. Other numbers were Nocturne in E Minor, Chopin-Auer, a Brahms Hungarian Dance, a Tchaikovsky Melodie and "Ronde des Lutins." The Brahms number, a favorite, was repeated. Insistent applause induced Mr. Heifetz to give five extra numbers. The concert was under the management of Steers and Coman.

Laurence A. Lambert, manager of the Western Musical Bureau, presented Ruth St. Denis and her concert dancers and singers recently. Ellis Rhodes, dramatic tenor, and Pauline Lawrence, pianist, contributed to the success of the entertainment. A series of some forty performances have been booked for Miss St. Denis by Mr. Lambert.

There will be no grand opera given by the Portland Grand Opera Association this spring. Mrs. Edward L. Thompson, president of the association, so announced, although plans were made to present "Mignon" in April. The finances of the association are in a prosperous condition and plans have been made to choose an opera and begin rehearsals for next fall.

William Robertson, formerly musical director of St. Mark's choir, has started a singing school for boys. Mr. Robertson will develop the soprano and alto voices of the boys. The primary object is to furnish boy choristers for Trinity choir, but boys of all religious faiths, who desire musical education, will be permitted

to attend the classes. Mr. Robertson is an excellent bass singer and has had considerable experience in training boy choirs.

The Apollo Club concert on Thursday night was well attended and an artistic success. The soloist, Walter J. Stevenson, sang two numbers. The club gave ten choruses, "Swing Along," "Hunting Song," "Widdecomb Fair" and "God Bless Thee Forever" were favorites. The club's conductor is William H. Boyer. Edgar E. Coursen, Charles E. McCulloch and Ralph W. Hoyt were the accompanists.

The Norwegian Singing Society that gave such a successful concert a week ago has, by unanimous vote, changed its name to the Multnomah Male Chorus. This was done in order that the organization should be considered strictly American.

Arthur Von Jessen, one of Portland's finest pianists and composers, gave a recital at the Oregon Agricultural College on Thursday evening, Feb. 12. The program included the Chromatic Fantasia and Fugue, Bach, and works of Peigno, Rachmaninoff, Moszkowski, Chopin and Liszt. N. J. C.

Pittsburgh Store's Male Quartet Gives First Concert

PITTSBURGH, PA., Feb. 15.—The initial program given by the new Kaufmann Male Quartet on Thursday afternoon, Feb. 12, in the Kaufmann Auditorium, proved highly successful. The Kaufmann department store has just added this organization to its personnel department and will give it the widest possible exploitation. The members of the quartet were chosen from Pittsburgh and Chicago and are experienced professional men. The program presented last Thursday afternoon was well arranged, and included solos and quartets. It was heard by a capacity audience which received the quartet enthusiastically. The members of the quartet are Walter Christian Steinecker, of Pittsburgh, director and second tenor; John W. Brigham, of Chicago, first tenor; Arthur E. Kraeckman, of Chicago, first bass, and Courtlandt Barker, of Pittsburgh, second bass. Earl B. Collins is the accompanist.



A BOX OFFICE MAGNET

Sold-Out House Greet the Famous Brazilian Pianist

GUIOMAR NOVAES

At Her First New York Recital of the Season

TIMES

Miss Novaes had an audience at her recital yesterday as large as Aeolian Hall could hold, with many people seated upon the platform. She was in excellent form and played with great delicacy, clearness, fine tone, and brilliantly where brilliancy was the thing.

TRIBUNE

Her audience yesterday filled the auditorium proper and as much of the stage as it could occupy. The Brazilian pianist shone notably in the Liszt Sonata in which the brilliancy of her style and the richness of her tone color were splendidly evident. She is today the true successor to her fellow South American, Teresa Carreno.

SUN

The auditorium was filled and the stage was occupied by listeners except that part reserved for the pianist. Miss Novaes has done nothing better than the Brahms number, which, as all pianists know, makes formidable demands on both technic and poetic insight. The young Brazilian found no obstacles in the technical requirements of the composition. She played it with perfect fluency, accuracy and great beauty of tone.

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Steinway Piano

Carnegie Hall, New York

Margaret Wilson Loses Voice Through War Work

Margaret Wilson, daughter of the President, has lost her singing voice, according to a story in the *New York Times*, through constant usage in war work. This announcement was made by Miss Wilson when she was asked to sing at a dinner given to Gen. Pershing in Asheville, N. C., where Miss Wilson had been staying. Miss Wilson said that she had been recuperating in Asheville for the purpose of regaining her voice, but as the improvement had not been as fast as expected, she was still unable to sing. Gen. Pershing, at the dinner, paid a tribute to Miss Wilson on her work overseas.

Nikisch to Celebrate Jubilee By Leading Program of Twenty-Five Years Ago

BERLIN, Feb. 19.—Arthur Nikisch, conductor of the Berlin Philharmonic Orchestra, at the close of that organization's next regular concert will celebrate his twenty-fifth jubilee as conductor. He will conduct the identical program with which he began as conductor of the Berlin Philharmonic, save that in place of Josef Hofmann the concerto will be played by Mitja Nikisch, the conductor's son, who has achieved a brilliant success since his debut a few months ago.

Sousa's Band Will Make English Tour

Following their London engagement, an English Tour has been arranged for John Philip Sousa and his band. Afterward, Mr. Sousa will go to the continent.

KARLE GIVEN WARM RECITAL WELCOME

Tenor Returns to New York and Wins Marked Favor at Carnegie Hall

After a considerable lapse of time, Theo Karle, the young Western tenor, returned to New York's recital stage on the evening of Feb. 23. If the night—a wretched one, even as February nights go—affected the size of his Carnegie Hall audience, it in no wise dulled the quality of the artist's voice. (At that the gathering was a large one.)

Theo Karle should command a very wide following. He has the attributes which ensure popularity. His voice is pure and of delicate texture. It is sufficiently supple to meet any demands likely to be made by the music he essays. His diction is remarkably clear; one rarely hears English enunciated with such clarity. To cap it all, he has an engaging presence.

The tenor's program was arranged to set forth his best characteristics. Except for one group and the "Che Gelida Manina" from "Bohème," it comprised numbers sung in the vernacular. The longest and most important piece was the opening recitative "Jehovah Hear!" and aria "My Heart is Sore" of Beethoven. It

was commendably sung. Italians represented were Cimara, Sibella, Tirindelli and Meyerbeer—the last with his famous "O Paradiso." Four "Sea Lyrics" by Campbell-Tipton exerted an appeal, while the Puccini aria gained vigorous applause. A final group contained American songs by La Forge, William Stickles, Ralph Cox, Lohr, Katherine Glen and Geoffrey O'Hara. Mr. Stickles acted as accompanist throughout the recital in conscientious fashion. The audience, consistently friendly, gave the tenor profuse applause and in return received encores. B. R.

TWO FRENCH SINGERS PROVIDE A SURPRISE

Unheralded, Marcella Privat and Stella Gallino Display Charming Gifts

Very modestly and without prior dissemination of imposing credentials, two charming French singers, Marcella Privat, mezzo-soprano, and Stella Gallino, soprano, made a New York debut in a joint recital at Aeolian Hall last Saturday evening. The young women, though not exponents of vocalism in its most finished state of cultivation, are none the less artists of a type to be cherished and deserve further and considerate hearings. They introduced themselves in a program of such exceptionally high quality, on the whole, as to shame the average American recitalist.

Miss Gallino's contributions included the great air of *Agatha* from Weber's "Freischütz," sung in an excellent French translation; Duparc's superb "Invitation au Voyage," the familiar soprano aria from "L'Enfant Prodigue," "Depuis le Jour," and a song by her associate, Miss Privat. The latter was heard in Schumann's "Frauenliebe" cycle (given as "L'Amour et la Vie d'une Femme"), Brahms's "Von Ewiger Liebe," a Moussorgsky "Berceuse," and later with the soprano in duets by Dvorak and César Franck. Truly enough great music to supply a half-dozen song recitals of the current variety.

Both singers possess voices of fine quality, texture and volume, though both suffer from faults of placement and production that inhibit the fullest accomplishment of their vocal possibilities. Rare intelligence and musical grasp, poetic intuition and a notable sense of style are precious characteristics, however, that go far to mitigate mere technical weaknesses. Miss Gallino delivered the music of Weber and Duparc with true distinction. Miss Privat's presentation of Schumann's wonderful cycle was a conspicuously artistic achievement in the subtly psychological appreciation it revealed and the ability to convey very movingly a strong and varied emotional message.

The further appearance of these newcomers will be eagerly anticipated. Rex Tillson supplied them with accompaniments well worthy of their talents. H. F. P.

Ruffo to Appear at Seven Spring Festivals After Opera

Titta Ruffo, at present under the exclusive concert management of R. E. Johnston, is already booked at seven of the leading festivals this spring, including Evanston, Ann Arbor, Syracuse, Richmond, Newark, and others. Next season Mr. Ruffo will sing fifty concerts before and after his operatic season.

VERTCHAMP AGAIN SHOWS HIS FINE GIFTS

Young Violinist Exemplifies His Musicianly and Technical Qualities in Recital

Following his splendid recital at Aeolian Hall in last December, that gifted young violinist, Albert Vertchamp, appeared in his second New York recital of the season on Friday evening, Feb. 20, this time, however, at Carnegie Hall. There was a good-sized audience to welcome him, and welcome him it did.

In the larger auditorium it seemed that his art had fuller play. His tone is large and it sang with velvety quality in the Bach-Nachaz Concerto in G Minor, with which he opened the evening's proceedings. This noble work deserves more frequent hearings, for it is an ideal piece with which to begin a program. Nothing that Mr. Vertchamp did was finer than his delivery of its magnificent *Largo*, and he had rousing applause for it. The Paganini Concerto was the other extended work and it proved to be without obstacles for him. His technical equipment is big, his style manly and direct. He has Kreislerian attributes, perhaps more so than any young violinist now before the public. After the Paganini he added a Paul Juon piece.

His shorter pieces were neither new nor hackneyed. Tchaikovsky's succulent *Melodie*, the Dvorak-Kreisler Slavonic Dance in G Minor and Sarasate's "Zapateado" comprised one group, a very attractive "Paraphrase on a Hebrew Melody" of his own composition and the Saint-Saëns "Introduction and Rondo Capriccioso" the other. After the first group of pieces came a Granados "Andalusian Dance," fetchingly played, and at the end more encores, of course. Mr. Vertchamp is making a name for himself, for he combines with his accomplishments, tonal and technical, a dignity and refinement that few young wielders of a fiddle bow possess.

Carl Deis at the piano played the accompaniments in a really distinguished manner. A. W. K.



NEVADA VAN DER VEER

Contralto

SUCCESES IN RECENT WESTERN TOUR

"Miss Van der Veer has one of the most beautiful contralto voices on the concert platform. Her vocal art is of the highest type and her singing should have been a lesson to all singers or students of singing who heard her." (University of Kansas.)—LAWRENCE, KAN., GAZETTE, Feb. 5, 1920.

"Nevada Van der Veer revealed consummate art. Her voice of remarkable range was as sweet and clear in the high tones as it was full and perfect in the low."—OKLAHOMA NEWS, Jan. 20, 1920.

"Captivated her audience by her sweet womanliness as well as her admirable voice, which is of charming quality and excellent range. In a group of duets with Reed Miller, the gifted singers completely charmed by their perfect unity and harmonious blending of tone. Her high tones are remarkably beautiful."—SAN ANTONIO EXPRESS, Jan. 31, 1920.

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Chopin—Op. 28, B Minor, Prelude; Op. 7, No. 1, B Flat, Mazurka; Op. 7, No. 5, C Major, Mazurka.
Tchaikowsky SONG OF THE LARK
Debussy ARABESQUE No. 2

III. Handel—G Minor, Capriccio; C Major, Fantasia.
Tchaikowsky—The Sick Doll, Doll's Burial; In Church, The New Doll.
Debussy DANSE DE LA POUPÉE
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A Reminiscence of Joseffy

To the Editor of MUSICAL AMERICA:

I enclose check for the usual subscription to MUSICAL AMERICA and dues for the Alliance. Allow me to express my appreciation of the paper, its liberal policies and fair methods. I am glad to see a word, now and then, in eulogy of the late Rafael Joseffy. I know of no foreign teacher who assimilated himself so completely with American ideals and spirit. I recall at one lesson his remarking:

"Sometimes I think I will go to Berlin and show them some real teaching."

His personal interest in his pupils, his absolute lack of penuriousness, his intuitive estimate of ability and purpose, were qualities that endeared him to all who had the privilege of his friendship and instruction.

Joseffy's loyalty to the Steinway piano was illustrated one evening while we were dining at Luchow's. A gentleman was discoursing upon the merits of a

certain piano and urging Joseffy to use it. Whereupon the rare humor and subtle wit of the great artist appeared in most amusing sarcasm. He said:

"I tell you what I will do. I will write a letter to the Steinway people like this:

"Dear Sirs: Having used the Steinway piano during my concerts and tours of this country and given hundreds of lessons upon the instrument, and having always found it satisfactory and above reproach, I have decided to change pianos, etc."

I shall never forget the crestfallen attitude of the gentleman or Joseffy's exultant glee over his defeat.

Precious were those hours at table with Rafael Joseffy. At such times the human, gentle, loving side of the man was paramount. Such recollections of days gone by! Such recounting of his early struggles and triumphs! Looking over the menu one night he said to me: "What will you have?" I said: "You may choose for me."

Fully fifteen minutes of careful study of my likes and dislikes went by, when suddenly he exclaimed:

"Experiments are dangerous. You must eat this"—choosing "bacon and beans," which he knew would not disturb my New England stomach.

One time, on paying him for a lesson, I found to my chagrin that I had neglected to take the amount from a secret pocket hidden in my clothes. While I was embarrassingly fumbling around to get the money he relieved the situation

by laughingly relating a similar episode in his youthful days, and on another occasion of receiving a bag of gold from a Russian princess for his playing, which he had to wear about his neck.

Surely the many pupils of Joseffy throughout this country cannot forget his kindness, his endearing ways, while his great artistry and perfect playing will always remain an inspiration and a heavenly memory.

C. WINFIELD RICHMOND.

Bangor, Me., Feb. 15, 1920.

Likes Musical America's Critic

To the Editor of MUSICAL AMERICA:

As a subscriber for a number of years, I wish to tell you how much pleasure your paper has afforded me. My chief source of enjoyment must be attributed to the writings of Herbert F. Peyser, your most profound and competent critic. I feel that his writings not only give an interesting account of the performance, but that they very often contain the most helpful hints for the serious student and, further, impress the reader with his desire to stimulate the highest artistic achievements in this youngest of musical nations.

I believe Mr. Peyser is one of the few critics in this country who realizes that some, at least, of the responsibility of moulding the taste of the American public rests on his shoulders.

I know from experience that it is extremely discouraging and disappointing

for a student to attend a concert of the so-called "American Sensation" and then to see the press uphold such mediocre art, and in exposing this situation lies the duty of a critic who is really conscientious.

I wish you continued success in your battle for the recognition of the best American institutions. E. C.

Washington, D. C., Feb. 17, 1920.

Another Protest Against the Police Band

To the Editor of MUSICAL AMERICA:

Just a few lines to say that I agree most heartily with the sentiments of James F. Adams, expressed in a recent issue of your paper, regarding the Police Band of New York City.

Mr. Adams's letter stated that seventy-five or one hundred policemen were excused from police duty two and three times a week and often for a week at a time. I believe that all amateur bands should be encouraged, but under no circumstances should they be exploited as professional organizations or be allowed to interfere with the business of professional musicians. I happen to know of many instances where people, who otherwise would have employed professional musicians, have accepted the free services of the Police Band. These men are paid by the city to do police duty and we have many professional musicians who have a hard time to make a living.

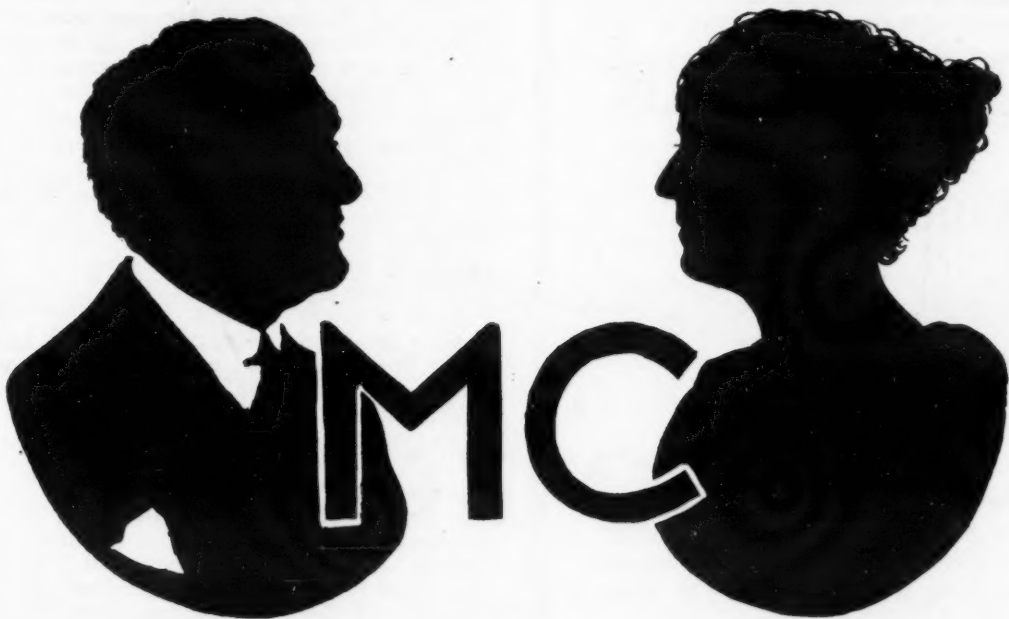
Some of the papers have helped to boom this organization to such an extent that they are trying to be relieved of all police duty and devote their entire time to band work, being paid by the city as policemen.

WILLIAM R. GREINER.

New York, Feb. 18, 1920.

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Mr. Sklarevski, New Russian Pianist, to Make Bow Shortly



Alexander Sklarevski, Russian Pianist

A new arrival in New York is the Russian pianist Alexander Sklarevski. He has come here recently, and makes his New York bow in recital next month. Though yet a young man Mr. Sklarevski has made an enviable reputation for himself abroad.

Educated at the University of Warsaw, he studied piano privately first, and after two years left to enter the conservatory at Petrograd, where he graduated in 1908, his teacher being Mme. Benno, one of the professors. He was given a gold medal at his graduation for musical proficiency. Mr. Sklarevski then went to Paris, to begin his

concertizing, but just as he was about to set out the Russian Government offered him the post of professor at the then newly founded conservatory at Saratov, of which later Mr. Sklarevski became director.

With the coming of the Great War Mr. Sklarevski was prevented from returning to Paris and so in the autumn of 1918 he left Russia for America, intending to appear here in concert on his arrival. But again he was unable to do what he had intended to, for the Spanish influenza was raging and his concert plans were so affected by it that he left Vancouver, B. C., having arrived in America by way of the Pacific, and went to the Orient. There he gave a series of more than 100 concerts in Japan, China, Hong Kong, the Philippines, Singapore, the French and Dutch Indies, and Java. He was a sensation in all these places, his performances being considered the greatest pianistic exhibitions ever heard there. On his return to America last year he gave a concert in Vancouver, where he was hailed as one of the greatest piano virtuosi of our day.

Mr. Sklarevski is to make his debut in the United States in New York at Aeolian Hall on March 18, under the management of Antonia Sawyer.

4000 Applaud Seagle in Wichita, Kan.

WICHITA, KAN., Feb. 17.—A successful vocal recital was given by Oscar Seagle at the Forum last night before an audience of 4000. Mr. Seagle is well known here. He was heartily applauded by his audience despite the fact that his program was, on the whole, rather uninteresting. His accompanist was Mr. Lurvey. T. L. K.

Sorrentino to Appear Again in the Operatic Field

The young Italian tenor, Umberto Sorrentino, has been engaged as guest artist with the Baltimore Operatic Society for its performances next month. These performances are to be given at the Lyric Theater under the direction of Melamet.

Berlin's High School Shows Its Instrumental Treasures



Photo by Keystone View Co.

THE Berlin High School for Music has placed on exhibit a number of historic musical instruments. In the accompanying photograph are seen the piano which was used by Mendelssohn (on left) and (on right) the spinet once used by Marie Antoinette.

On the opening evening Mr. Sorrentino is to sing *Alfredo* in the first act of Verdi's *Traviata* and *Manrico* in the second and fourth act of *Il Trovatore*, the bill including these acts from the two popular operas. In accepting this engagement Mr. Sorrentino, who has made a place for himself in the concert field, returns to opera, in which his first suc-

cesses were won, with the Boston Opera and other organizations. He is deeply interested in this movement, which is to have its inception in Baltimore and is in sympathy with the plan to have a permanent opera company there in the future.

At his appearance in recital at Coker College recently, Henri Scott, the American basso, scored a pronounced success.

PASQUALE TALLARICO

"A pianist of great natural abilities and a spacious style"—N. Y. Morning Telegraph, Feb. 3rd

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"Possesses temperament and a singing tone which he does not force, and an accurate and well developed technical equipment." —N. Y. Tribune, February 3rd

"He made his performance interesting by poetic insight and a good piano tone, backed by a fine technical power." —N. Y. Sun, February 3rd



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Artistic Degeneration, War's Aftermath, Says Harriet Ware

Ultra-Modern Faction Destroying Without Achievement, Says
American Composer—Imitation and Hectic Utterance
Mark Compositions of Day—John C. Freund the In-
spiration of Young American Artists

NEW ORLEANS, Feb. 5.—Two features stood out in the dozen-and-one subjects touched upon in a chat with Harriet Ware, composer of "Undine," "Sir Olaf," and many famous songs, as she reclined among pillows in a formidable four-poster yesterday. She had practised all forenoon and then took to preventing a cold from developing into something worse by snuggling into a family heirloom of her husband's family, the Krumphaars. Thus, in state, she received a woman representative of MUSICAL AMERICA. She is the same Harriet Ware who visited us eight years ago, two years before she became the wife of Hugh Krumphaar, of a prominent family here. She is enthusiastic about John Barnes

Wells, who appears with her Friday evening at the Athenaeum, and considers him the Reinald Werrenrath of tenor-dom.

"The war has had a most unhappy effect upon music," believes Miss Ware. "This is inevitable in Europe, of course, where the fighting was done, and the consequent degeneration of musical ethics occurred. Even before the war there was the faction of ultra-modernists who had begun to tear down the old standards and put strange gods in their place. Debussy is an academic realist compared to his followers, many of whom are merely preying upon his vagaries, without the discrimination even to appreciate his especial qualities as a genius. Europe, effete, worn with suffering, hungry, demoralized, is bound to show these influences in her art; but what excuse can we find in America, being a young people with vision rather than traditions, living, for the most part, wholesome lives. Are we to use our strength only for destroying when the right kind of patriotism compels us to construct, and to achieve a valiant morale which will help ourselves and be an example to others?"

"Oh, why do we! It is so much easier to be our simple American selves, and to do our tasks by the lamp of righteousness and with the altruism that will reflect upon our nation. It seems to me that the reaction from war sacrifices has taken hold of the arts. There is a flavor of degeneration in so much of our new music; careless production; hectic impulses revealed in tone which would so much better be silent. Pure art is travestied, made exotic by immodest clothing. And the worst feature of this condition is that the creative impulses are not there—that there is nothing even genuine in the output. Imitations are weak. Therefore our composers are striving only for phantoms that are unworthy, instead of crystallizing their own high inspirations. Laxity and carelessness are poor incentives, are they not?"

Enthusiasm for the ideals of John C. Freund, editor of MUSICAL AMERICA, was the other topic which quickened Miss Ware's enthusiasm.

"He seems to understand without being explained-to," she averred. "The young artist, in whatever field, is watched by him with fatherly pride, and how anxiously he hopes that the eaglet will strengthen with soaring and not give way to the lure of the false. He has been a great inspiration to me, believing in me from the first, when he and my mother were almost the only ones; when I scarcely dared to believe in myself. Just knowing what was expected of me made me try the harder. Mr. Freund remains to me a fit reason for not stooping in the byways but treading the rugged path that may justify his anticipations for me. Isn't his simon-pure Americanism glorious? And this means so much more than propaganda; it's the faith in American artists, and the assurance of their certain development and the ultimate stand we will take as a nation chief among nations that inspire those who would be panicky in these times without his courage."

Asked about her own endeavors Miss Ware replied that the garden of her farm at Plainfield, N. J., gave the setting of the "Cycle of an Old Garden," for which Charles Hanson Towne has supplied the text. "Sunrise," to be given on her program here with John Barnes Wells, Feb. 6, is from this "Cycle," which is in manuscript.

"Last summer we had pleasant little house-parties at 'Lambkins,' as we name our farm, and we noted that many cars parked near our sunken garden to listen to the artists. So we inserted a notice in the local paper to the effect that anyone

who loved music would be welcome on our porch on Saturday evenings. Often we had a hundred listeners—bank or railway presidents or the village proletariat, but all devoutly attentive. It was such a pleasure to have them. Music is not only the universal language but the universal leavener and leveler."

Miss Ware has several concerts scheduled for Mississippi and is to be the guest of honor at a house-party on famous Southdown plantation next week.
H. P. S.

Clara Wullner Marries New York Painter

Clara Wullner, pianist, accompanist and coach, who came here a few years ago from St. Louis, was married on Friday, Feb. 13, to Cecil Chichester, a young New York painter. The marriage took place at Darien, Conn. The busy artist pair were unable to take time for a wedding trip, but returned to the city immediately. Miss Wullner has resumed her coaching at the Hotel Wellington, where she has removed her studio for the balance of the season.

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MR. BERUMEN AGAIN EXCITES ADMIRATION

Pianist Plays Unconventional
Program Finely at His
Annual Recital

The annual recital of Ernesto Berumen took place at Aeolian Hall on Friday afternoon of last week. Mr. Berumen has become with reason one of the most admired among the younger pianists. Seriousness, artistic initiative and enterprise, a finely tempered musical nature and a pianistic talent developed to the highest ends of interpretation are the qualities which he brings to his work and whereby it gains its decided distinction. He is maturing apace and played last week with a greater sweep, depth and magnitude of style than heretofore.

He offered an unhackneyed program, but scarcely one of the highest musical worth. Its backbone was the unfamiliar F Sharp Minor Sonata of Brahms, a work not heard here since it was played by Lester Donahue about four years ago. An Elegy by Rachmaninoff, an interminable set of variations by Glazounoff, a modernistic "Prelude" by Alfred Pochon of the Flonzaley Quartet, an Allegro de Concert by Guiraud, a Ballade on two Mexican folk-songs by

Manuel Ponce and a Debussy "Danse" made up the rest of this highly unconventional bill.

The early sonata of Brahms shows few of its composer's hall-marks apart from solidity of construction and sustained vigor. Mr. Berumen played it massively and with breadth but did not succeed in demonstrating for it any decided value. The Rachmaninoff Elegy was poetic and the pianist lavished artistic favors on the Glazounoff bore, though to small avail. The audience delighted in his brilliant performance of the Pochon, Guiraud and Ponce pieces and applauded him effusively.

H. F. P.

NEW SYMPHONY WILL AUGMENT ITS SEASON

Aided by Mengelberg, Bodanzky Forces Plan 80 Concerts
and Sunday Series

Following the announcement by the management of the New Symphony Orchestra of the Musicians' New Orchestra Society, that Willem Mengelberg, the celebrated Dutch conductor, had been engaged, at the suggestion of Artur Bodanzky, to co-operate with him in the leadership of that organization next season, comes the additional statement that the New Symphony will extend and augment its 1920-1921 activities to a marked degree.

As outlined, the New York season will include approximately thirty pairs of concerts at Carnegie Hall, with twenty additional single appearances distributed in proportions between Brooklyn, Newark, Philadelphia, Washington and Baltimore.

In addition to the regular Carnegie Hall and out-of-town concerts, a series of Sunday night popular concerts at the New York Hippodrome is being arranged at which it is planned to present Bodanzky, Mengelberg and a soloist on the same program. It is thought that such an arrangement will prove an attractive innovation for Sunday night.

That the music to be played during the season will be of great variety and cover a wide range is evinced by the fact that Mr. Mengelberg has been requested to prepare twenty-five programs. In addition, Mr. Bodanzky has in the course of construction fifteen programs which he will conduct himself.

Latest reports from Amsterdam indicate that Mengelberg is just now preparing for the great Mahler festival, which is to be held in that city this spring, May 6 to 21, inclusive. He will lead his famous Concertgebouw Orchestra in nine concerts, at which all of the works of Mahler will be played and produced. Among the soloists are Urlus, Noordweir, Cahier and Durigo.

NEW ORCHESTRA IN DEBUT

Brooklyn Organization Makes Favorable
Impression in Initial Program

The Brooklyn Orchestral Society, which, under the direction of Herbert J. Braham, has for several years past been preparing in private for this occasion, made its first public appearance in the Opera House of the Academy of Music, on Monday evening, Feb. 16. This was the first of a proposed series of public performances, with prominent assisting artists. At its first concert, Leo Ornstein, the Russian pianist-composer, assisted, playing Mendelssohn's G Minor Concerto, and a group of piano solos, including a nocturne and waltz of Chopin and his own "Impressions of Chinatown." Mr. Ornstein's artistry is well known, and it suffices to say that he won his audience completely by the facility of his execution and his colorful interpretations.



MME. FAHEY GIVES NEW YORK RECITAL

Soprano, Well-Known on Pacific Coast, Makes Debut
in Aeolian Hall

A singer new to New York but well known in the Canadian Northwest and on our own Pacific Coast, was introduced to the Metropolis, on Wednesday afternoon, Feb. 18, when Winifred Lugrin Fahey appeared at Aeolian Hall. Mrs. Fahey presented a program of engaging quality, somewhat more varied in content than most recitalists give. But in including oratorio and operatic arias, it was apparent that she desired to exhibit her ability to encompass these matters as well as songs which are part and parcel of all recitals. Haydn's "With Verdure Clad" from "The Creation," and Mendelssohn's "Hear Ye, Israel" from "Elijah," comprised her first group and in them she displayed much that proved her skill in this field. A song group presented Bishop's "Tell Me My Heart," which she sang with charm, Schubert's "Peace," a post-war title given to "Du bist die Ruh," and "Hark, Hark, the Lark." The Schubert songs were well done, though the interpolated dominant and tonic high notes at the end of the latter were in very questionable taste. In Lady Nairn's "Caller Herrin" the singer gave one of her best performances, catching the tragic significance of the final stanza grippingly.

There followed French songs of Pierné and Duparc, and Russian songs in English of Tchaikovsky and Rachmaninoff, and an American group of songs by Alexander Russell, Kramer, Franke-Harling, and Cadman, offering the lovely "Song of the Robin-Woman" from the last-named composer's opera, "Shanewis." The Harling song, sung buoyantly, made such an instantaneous "hit" that it had to be repeated. Closing the list came the "Depuis le Jour" aria from "Louise," and "O Don Fatale" from Verdi's "Don Carlos." The audience applauded the singer after all the groups, and exacted several extras.

Mrs. Fahey is the possessor of a voice of unusual quality, a voice both broad and full, and at the same time capable of the lighter things. She has a direct style and communicates her music to her hear-

ers without affectation. Insufficient breath support marred the quality of some of her high tones and made her intonation suffer. But the nervousness of a New York debut has accomplished this in the past on more than one occasion.

Claude Gotthelf played the singer's piano accompaniments with lovely tone, and a nice feeling for nuance, while Ward-Stephens at the organ supplied admirable accompaniments for the oratorio airs.

KATHRYN LEE PRESENTS UNIQUE AMERICAN CONCERT

Assisted by Elkady Trio and Several
Composers, Soprano Begins Series
of Native Programs

An all-American concert, in which the composers represented on the program assisted as accompanists, was presented by Kathryn Lee at the Sixty-third Street Hall, with the assistance of the Elkady Trio on the evening of Feb. 17. Whereas most other singers are content to assign a single group—and that the last—to American song, Miss Lee has undertaken the commendable task of giving herself up entirely to the expounding of American music, and presenting the native song composer in almost every mood. With the composers at the piano, Miss Lee presented first a group of C. Whitney Coombs, including "The Dew Is on the Clover," "Her Rose," "The Hills of Arcady" and "Thy Face." Then followed Carolyn Wells Bassett's "Windy Nights," a Nocturne dedicated to Miss Lee, "The Whip-Poor-Will" and "Take Joy Home," and, finally, the very interesting cycle by Deems Taylor, "The City of Joy," including four numbers, "Spring in Town," "Poor," "The Roof Garden" and "Home." Two other groups were offered by Miss Lee, one group by Fay Foster, the other by Harriet Ware, both of whom were unable to be present to accompany their works, but whose places were admirably and effectively taken by H. Newman as accompanist. Of Miss Foster's numbers, those offered were "Dusk in June," "Swinging" and "The Americans Come," while "Fairy Bark" and "The Call of Radha" were taken from Miss Ware. The Elkady Trio chose to offer the Trio, Op. 24, of Blair Fairchild, a work of Leslie Loth and an Allegro Moderato from an unfinished trio by Mana-Zucca, all done with reasonable distinction.

STAGE FRIGHT IN THE COURT-ROOM

Noted Lawyer Cites Cases of Caruso and Alfred Hertz to Prove That
Best Work in Public is Frequently Done Under Signal Nervous
Strain

IN a lecture given recently before a class in advanced law, at the College of the City of New York, Henry Wollman, the noted lawyer, commented upon the nervousness which affects the participants in virtually every important trial in court.

"All interested parties get very nervous in a court-room," declared Mr. Wollman. "The lawyers are nervous; the judge, when he is getting ready to instruct the jury, and while he is instructing the jury, often is nervous; witnesses are nervous. Nervousness is a prevalent thing with people who appear before the public, and the people in the court-room are the public, as far as the witness is concerned.

"You would think that a man like Caruso, who faces a sea of faces nearly every night, would never suffer from that phase of nervousness called 'stage-fright.' I recently read an interview

with him in which he said that every time he went on the stage he was so nervous he could scarcely tell how he got there, and he always said to himself: 'This will be the night of my failure.'

"Alfred Hertz, who was one of the famous leaders of the Metropolitan Opera House Orchestra, told me that although his back was to the audience, he was so nervous on the opening night of an opera that he nearly died.

"Colonel Robert G. Ingersoll, the most brilliant orator of his time, lectured day in and day out. I read that he was so nervous the day he was to deliver a new lecture that he practically became ill and had to lie down in the afternoon.

"There is a very learned and able judge in this State, who, when he was practicing law at the bar, where he was rated as one of the best trial lawyers, told me that he was so nervous just before going into a trial that he often hoped something would happen to the court-house, so he would not have to try the case.

"I have two objects in telling you these things. Don't be afraid of being nervous—you will be very nervous. Sometimes I think when a man who is to appear before people in any capacity—orator, lawyer or actor, or in any way—gets over being nervous, he is no longer any good. It is the keenness for the race—the keenness or nervousness that makes a race horse dance around, bite at the bit and foam, before the race begins. Don't let the fact that you are nervous before or during the trial of a case worry you. Don't think because you are nervous you are weak; that is not so; it is a sign you are intense and that there is something in you that is bursting to come out."

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Musicians who were present at an informal recital recently given by Miss Abels did not expect to hear such selections as "Ah mon fils" (Le Prophète) and "Connais-tu le pays" (Mignon) given with the technical skill and authoritative interpretation of an experienced vocalist. Such, however, is the fact. This is the more remarkable for the reason that when Miss Abels commenced lessons, her immature and almost childish voice gave no promise of the exquisite tone quality and technical control which proved a genuine surprise to her hearers.

My early training in voice cultivation had led me to believe that years of study were required for the successful development and artistic training of the average singing voice, but as a vocal teacher of experience, I claim that the Bencheley System of voice training is the most logical and direct vocal method of present day teaching. The systematic, exact and thorough technical work has developed tone qualities that I failed to acquire in years of practice with traditional vocal methods.

My estimate of the value of this teaching prompts me to express my appreciation of the benefit I have received in a few months of study.

Miss Abels' work is quoted as an example of the technical and artistic training achieved by systematic routine practice with constant repetition of the mezza voce intoning exercises, as taught by the founder of this system of vocal study, which I have found more satisfactory than the conservatory instruction of my earlier years.

(It seems not out of place to mention that Miss Abels is at present specializing in the work of a youthful high school student.)

VERA LEAVITT LATHAM.
(Advertisement)

British Federated Board of Musical Industries Celebrates Inauguration

Organization's Object is Co-ordination of Country's Musical Activities—
To Have Central Building for Information and Exhibits—Concerts
of the Week

By EDWIN EVANS
London, Feb. 6, 1920.

PERHAPS the most important event of the week, for those interested in music, has been neither an opera nor a concert, but a dinner. It was the function with which the recently formed Federated Board of the music industries of this country celebrated its inauguration. Everybody more or less was there: piano-makers, gramophone magnates, composers, performers, critics and publishers—not many of the last class because time must be allowed for publishers to discover that there is something doing. They will be more numerous at the next gathering. I understand that their Trade Association is not yet convinced of the virtues of co-operation.

The objects of the Federated Board are admirable. To state it briefly, they consist in the co-ordination of all sections of our musical activities with a view to mutual benefit at home, and a firm front to the foreigner. The practical means by which these ends are to be attained are

receiving the closest attention, one of the first results of which will be a central building at which information will be available, and if possible, actual exhibits. In this we are, of course, learning from the Germans, but if we are to withstand their competition, it can only be by applying their own methods against them, so by all means let us set up a central shop like the one in Leipzig, to act as a light-house in the present chaos. As things are managed now, everything is done to discourage the intelligent inquirer. Supposing, for instance, that a musician from the Continent has heard of one or two of our rising composers and wants to see what they have done. At the average music-shop he will probably learn nothing, but he may be fortunate enough to stumble upon one of the firms publishing the works in question. If so, he will be shown their publications, but will be as far off as ever from knowing the extent of the composer's output. This has actually happened in my experience. A French pianist was on the point of going back empty handed when somebody passed him on to me. It was a fluke, and our music should not depend on flukes. That is where the Federated Board has work to do.

Concerts of the week have not been

epoch-making. It was, of course, pleasant to hear again those popular duetists, Albert Sammons and William Murdoch, in a program of violin sonatas. Sammons is our best violinist. I often wonder what impression he would make on your side, for, judging by your press, I picture you to myself as a little spoiled by sensational playing. If that is so, Sammons would not be exciting enough for you, for he could not be sensational even if he wished to be, which is not likely to occur, though his technique is more finished than that of many violinists who are regarded as prodigious. His temperament is lyrical, and there is an extraordinary, though discreet, charm in his singing tone. This shows up well in the Elgar concerto. Other violinists have given us startling performances of that difficult work, but speaking for myself alone, Sammons is the only player who has made me forget its length. Murdoch is a more debatable player. He has an Anglo-Saxon directness which is generally a valuable asset, but which sometimes hits too straight. During the war some of his performances were lacking in refinement, but as he was then struggling to keep up with his career while performing military duties, it would not be fair to judge him by them. At his best he is a very fine pianist, and his recent appearances hold out the promise that he will be more often at his best in the future than hitherto.

Visit of Ukrainian Choir

We have had the visit of the Ukrainian National Choir, conducted by Alexander Koshitz, of whose Parisian successes you have probably been informed. Our judgment is necessarily more critical, for our tradition in choral singing is one of the strongest features in our music. Our approval is, therefore, more significant, although we give it with some reservations, chiefly concerning the quality of the tone produced. In two features we can learn from our guests. One is the precision of the rhythmic accent, and the other the splendid effect of the basses. There we bow to them, but elsewhere we hold our heads high, though not without warm appreciation both of their singing and of the music they brought us.

One of our minor opera companies has enlarged its ambitions as well as its personnel and taken the Surrey Theater, which was at one time a home of opera, but has been for some time derelict. It is called the Fairbairn-Miln Opera Company, and is managed by Mr. T. C. Fairbairn, a director of the London School of Opera, and also an experienced "producer." I went to their opening performance of "Faust" in indulgent mood, considering the difficulties, financial and other, with which I knew they had to contend, but I found the standard several notches higher than I had expected. Like its neighbor, the "Old Vic," the Surrey Theater caters for a working population, but its audiences are both appreciative and discriminating.

The only other outstanding event was a very delightful song recital by Bertram Binyon. He has a highly finished style of vocalization, and an attractive method of delivery which make an hour of his singing a very pleasant memory. His one failing is a tendency to over-sweeten his songs.

Olive Nevin and Gordon Nevin in Another Joint Recital

As a return engagement to the recital arranged by Gordon Balch Nevin in Greensburg, Pa., a short time ago, which was the first meeting of these two talented cousins, Olive Nevin was instrumental in arranging a joint recital in her home town, Sewickley, Pa. This took place on Feb. 13 and proved such a success that the program will be heard in many places before the season is out. Mr. Nevin's part of the program consisted largely of his own work, both original and his own transcriptions of big works for the organ, and Miss Nevin gave her "home folks" an idea of what she has been doing this season by giving the arias which she has been engaged to do with the Minneapolis Symphony, and a group of American songs taken from Harold Milligan's lecture, "The Pioneers of American Music," for which she has toured as illustrator.

The cousins are so *en rapport* in their work that it is hard to believe they have only collaborated twice.

PORTLAND, ORE.—Webber's Juvenile Quintet played for the junior department of the Monday Musical Club recently. The members of the quintet are Lavelle Eugard, violin; Dorothy Gimbert, mandolin; Arline Cardner, mandolin; Lewis Levitt, violin, and George Todd, piano.

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Yesterday and To-day in the Musical Life of Copenhagen

Interest in the Art in Denmark's Capital of Ancient Origin—City a War-time Haven for Musical Celebrities—Its Leading Musical Institutions, Their History and Activities

By F. CROME

Copenhagen, Jan. 26, 1920.

THE interest in music in Copenhagen is of old origin and has remained unabated during changing times right down to our own days, even if our capital (which has now upwards of a half million inhabitants) formerly would have come off a loser if compared with a town of similar size in Germany, the center of the world's musical life.

The Great War, which with one blow changed conditions with us in almost all respects, in one particular respect brought about a great change and increase in the musical life of Copenhagen, an increase which is sure to leave its mark far down in future times. A host of soloists who suddenly saw themselves checked in their accustomed free movement and whose territory was at once considerably limited, now with astonishing rapidity discovered that Copenhagen was not so utterly out of reach from the habitual high-road as they had hitherto imagined and that the polar bears did not in winter trot about in the streets of the city. Moreover, they found that it offered an exceedingly good soil for really good art and was in every respect a good dwelling-place. The consequence of this discovery was that in a surprisingly short time Copenhagen was literally flooded by performing artists, both by those bearing world-famed names and those that were still living in hopes of acquiring one. Not a few of these whom the war had made homeless, or who at its outset preferred to leave Germany, which had formerly offered many musicians a hospitable home, took up their permanent abodes in our town. The Russian, Sergei Rachmaninoff, the Polish pianist, Ignaz Friedmann, and the Norwegian, Anders Rachlew, equally renowned as pianist, composer and pedagogue, were among the many who settled here, some only for

the duration of the war, others—as it seems—for good and all. At any rate, Copenhagen has had the great advantage of being thoroughly discovered as a musical town to have been drawn inside the periphery of music-towns which every prominent soloist visits regularly on his journeys in Europe.

This great flood of foreign artists, however, has brought about no increase of the original Danish music. The number of our local music institutions has not been augmented in later years and likewise the number of the yearly recurring concerts has not risen above that settled by our forefathers.

Musical Institutions

I shall now briefly give an account of the most important musical institutions of Copenhagen. The oldest among them is the "Musikforening" (Musical Society), founded in 1836 and among whose leaders must be mentioned the famous Danish composer, J. P. E. Hartmann. From 1850, for a number of years, the great N. W. Gade was the conductor of the society and under his ingenious leadership the "Musikforening" of Copenhagen attained fame as one of the first in the world. This esteem somewhat decreased after Gade's death. Franz Neruda was indeed a skillful conductor but by no means up to the standard of his great predecessor. Now the "Musikforening" is conducted by one of our most celebrated composers, Carl Nielsen, about whose life and works I hope on a later occasion to be able to tell MUSICAL AMERICA's readers several interesting particulars.

Quite a considerable age has also our second great musical society the "Ceciliaforening," founded in 1851. The "Musikforening" for a great part made it their object to bring to performance national works, but did not in preference stick to any particular style of musical works. They performed indiscriminately symphonies, smaller orchestra works, solo and chamber music works. The "Ceciliaforening" almost exclusively abided by the performance of greater classical choral works. In that way, these two great societies very essentially supplemented each other, and so the relations have remained to our own days. The "Ceciliaforening's" choir, which attained its highest perfection under the leadership of the conductor, Frederik Rung, who died a few years ago, is still regarded as the finest with us, and especially the carefully picked selection of its voices, the so-called "Matrigalkor," many times in places far remote from our native country proved its proficiency in the way of timbre, musical quality and discipline. The present leader of the "Ceciliaforening" is the organist Rung Keller. The "Ceciliaforening," as well as the "Musikforening," every year gives three concerts.

University Singers

And our university students for many years have held a good name as singers, as on the whole the Scandinavian men's singing classes are among the most excellent in this style in Europe. Our "Studentersangforening" is now as always conducted by an academicist, the jurist, Roger Henriksen, and its yearly recurring concert is always looked forward to with great interest.

The youngest among our great musical societies is "Dansk Koncertforening," founded about the beginning of the present century. Its first conductors were the composers Gustav Helsted and Louis Glass. At present it is conducted by the young, energetic Peder Gram, whose name as a composer has already acquired

high esteem. The object of the society is, as the name shows, the performance of especially modern Danish music.

In addition to these there are in Copenhagen two societies for the promotion of chamber music. The elder and finer of them is the "Kammermusikforening," also called "The night men's union," because its concerts can only begin very late as most parts of the performing are members of the chapel of the opera and cannot make their appearance till after the end of the performance. There is performed exclusively chamber music, whereas the slightly younger "Privat Kammer Musikforening" always has a vocal or instrumental soloist by way of variety in the middle of the program. Both societies are rather exclusive and a longer stay on a list of expectancy is required before anybody is admitted as a member.

Furthermore, our town has every Sunday during the winter season its popular afternoon concert called "Palakonsert" because it takes place in the large hall of the former Concert-palace now belonging to the Odd Fellows. Fr. Schnedler Petersen is the conductor of these concerts. The undertaking, which, like all other musical institutions, is of an entirely private nature, is pecuniarily very shaky because of the low prices of the tickets.

A thing, the want of which we feel badly, is a permanently appointed and well-paid town orchestra. It is the silent hope of every musically interested Copenhagenite that this pressing want will be relieved before long.

In a later article I shall render an account of the present position of our only state-supported musical institution, the Opera.

An organ recital was given by Joseph Bonnet at the First Church of Christ at Mason City, Iowa on Feb. 1.

WORKS OF H. D. McKINNEY HEARD AT WANAMAKER'S

Five Vocalists Present American Composer's Songs at Thirtieth Concert of Series

The thirtieth of a series of concerts devoted to works of American composers was given Wednesday afternoon, Feb. 18, in Wanamaker's Auditorium, the composer represented being Howard D. McKinney, who presided at the piano. Mr. McKinney played his "Fantasy on Negro Spirituals," as well as providing accompaniments for five vocalists.

The singers were Cora Remington, soprano; Helen Besler, soprano; Pauline Jennings, soprano; Alice Moncrieff, contralto, and Ernest D. DeWald, bass. Miss Remington sang "The Holy Mother Sings," "Violin Music," and "Slower, Sweet June," the last-named a song that has proved popular on many recital programs. Miss Besler gave three of Mr. McKinney's "Songs from the Plantation," and, with Mr. DeWald, was heard in two duets, "Honey Town" and "Lover's Lane." In costume, Miss Jennings presented numbers of "make-believe" fancy, programmed as "Four Crumbs from Peacock Pie," that greatly pleased the large audience, particularly "The Cupboard." Miss Moncrieff's full and rich voice was heard in "My Soul's House," "Far Away," and "Lullaby to a Baby Fairy." Mr. DeWald sang a setting of Stevenson's "Requiem" and "Song of Thanksgiving." All of the singers were heartily applauded.

The numbers, all small in their scope, served to emphasize Mr. McKinney's musicianship, his fancy, and his gift for wholesome, normal and simple melodic utterance, free of straining after bizarre or big effects.

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In the two piano four-hand arrangement we find that happy medium between the inherent awkwardness and dryness (to all but the players themselves) of four-hand playing at one piano, and the difficulties in expression and unity of presentation which eight-hand playing at two pianos can never quite escape. It is a means of artistic enjoyment whose popularity has steadily increased since the Misses Sutro and others have shown that it has concert as well as conservatory and home-circle possibilities. The compositions here instanced are all of a nature to lend themselves with special effect to a transcription for two pianos. The three individual numbers by Grieg, transcribed by that excellent pianist and teacher, Philip Werthner, are decidedly among those of which Daniel Gregory Mason speaks when he says "their phrases are polished like gems, the melodies charm us with their perfect proportions." Like all other numbers of this series the Grieg "Butterfly," the Norwegian Dance and the "Sunshine Song" are published in score, the only proper way in which music for two pianos four-hand should be put forth. Delibes's well-known "Pizzicato" has been one of the best-liked of the Misses Sutro's program pieces, and the present edition presents the composition exactly as those distinguished artists are accustomed to play it in public. Xaver Scharwenka's Polish Dance, long established as a brilliant and characteristic bit of national color, appears in this new transcription at an appropriate time, when Polish nationalism is no longer a mere name. Mr. Werthner's arrangement is particularly full and effective. In its original solo form the Seeboeck "Minuet in the Ancient Style" is widely popular as a graceful and engaging modern exploitation of the old dance form. Louis Victor Saar has made it richer, more sonorous, without robbing it of its delicacy or grace, by a fuller emphasis of themes and an artistic distribution of ornamental passages. It is of interest to note that most of these numbers, in particular the three pieces by Grieg, are put forth in this edition for the first time in an arrangement for two pianos four-hands.

"VOLGA BOATMEN'S SONG." Arr. by N. Clifford Page. "The Lord is My Shepherd." By Emerson L. Stone. "The Eyes of the Lord Are Upon the Righteous." By Nathaniel Irving Hyatt. (Boston: Oliver Ditson Co.)

This harmonization by N. Clifford Page of the favorite Russian folk-song, for mixed voices, could not well be improved upon. The leading of the voices is admirably carried out, and the deep-toned sonority of the chant has been preserved; while there is sufficient movement to do away with any sense of too great slowness or lethargy in its majestic tempo. Edward Bromberg has made an English singing version from the original Russian. "The Lord is My Shepherd" is a grateful setting of the twenty-third Psalm, as an anthem for male voices, with a melodious baritone

solo. It is ascribed to Sumner Salter and the Williams College Choir. "The Eyes of the Lord Are Upon the Righteous," three-part, for women's voices, is a light, graceful and effective bit of sacred choral writing on the part of Mr. Hyatt.

"ON VENICE WATERS," "Clarissa." By Mario Tarengi. "Orange Blossoms." By Rudolf Friml. (Boston-New York: Arthur P. Schmidt Co.)

These two graceful piano numbers by Mario Tarengi, the director of the Scuola Musicale di Milano, "On Venice Waters," a barcarolle; and "Clarissa," a romance, are far removed from the elaboration and difficulty of his "Variations on a Schumann Theme" for two pianos. But they are truly musical and expressive numbers for third grade use. Rudolf Friml's "Orange Blossoms" is a transcription for violin and piano by John W. Crowley, one of Mr. Friml's luscious *Andante* melodies, lending itself well to the transfer to the stringed instrument.

"IN SPRINGTIME." Six Easy Nature Pieces for Piano. By N. Louise Wright. "A Summer Day in the Mountains." Six Easy Pieces for Piano. By Theodora Dutton. (New York: G. Schirmer.)

Both of these sets of teaching pieces are for grade three. Miss Wright's "Cherry Blossoms," "Birds" and "The Butterfly" tunelessly point some apt lessons of easier piano interpretation. Her "Rivulet" and "The Bee and the Clover" are excellent little studies in trill passage; while the "Windy Day" exploits chromatic passages in an attractive manner. Theodora Dutton's pieces, as usual, develop good pianistic values. "The Yodler's Song," "Morning Walk," and "Torchlight Dance" carry out their titles with the right musical suggestion. "Under the Pines" is an expressive allegretto melody in the left hand; and "The Old Organ-Grinder" is a clever bit of imitation. "The Indian Camp" seems to borrow its color from the Gipsies of Haydn rondos, rather than from the aborigines of the Northwest.

"A SONG OF COURAGE," "A Song of Confidence," "A Song of Adoration," "My Mammy." By W. H. Neidlinger. (Cincinnati-New York-London: John Church Co.)

The first three of these songs Mr. Neidlinger calls "Songs to the Sleeping Soul," and the fact that he has written the texts as well as musical settings gives them peculiar unity. Mr. Neidlinger has always enjoyed the gift of clear and pleasure-compelling melody. It is charmingly manifest in "A Song of Courage"; in the cradle-song of the soul, as he terms "A Song of Confidence," and in the "Song of Adoration," a spring song with a message of optimism. The spirit and the text-ideals of these songs together give them a special value at the present time; for words and music are full of glad faith in the triumph of the ultimate good. They are published for high and low voice.

"My Mammy," for which the composer has also written the dark dialect words, is a happy little narrative song, one of those effective bits of ebony inlay.

"FOOTSTEPS OF LOVE." By Warren Proctor. "No One Near But You." By Clay Smith. (Chicago: Clayton F. Summy Co.)

A simple and properly written sacred song, Mr. Proctor's "Footsteps of Love," for medium voice, has those qualities of easy singable melody and devotional har-

monic background which please the church singer. "No One Near But You" is an agreeable two-page ballad built upon a single theme, and with violin or cello obbligato to emphasize its vocal line. It is published for high and low voice.

"PIERROT," "My Rose," "With You Always." By Jessie L. Gaynor. (Boston: Boston Music Co.)

The name of Jessie L. Gaynor is one of those names in American composition which hold an estimable place, and are associated with songs, notably for children. These new songs of hers are for children of a somewhat larger growth. They are simple, graceful and sincere in melody, and fitly and suavely handled with regard to the accompaniments. "Pierrot" has some very dainty touches; "My Rose" is in the style of the older English ballad; "With You Away," with its pleasing melodic line duplicated in the accompaniment, fringes the "melody ballad" in its appeal. "Pierrot" and "My Rose" are issued for high voice, "With You Away" for medium range.

POETIC STUDIES IN TONE-PRODUCTION, Bks. 1, 2, 3. By Vernon Spencer. (New York: G. Schirmer.)

The progressive piano teacher should find useful material in these three books of "Poetic Studies in Tone-Production" by Mr. Spencer. Books 1 and 2 contain respectively fifteen first-grade and seven second-grade pieces, without octaves. Book 3 comprises six third- and fourth-grade numbers. The chief feature of the series is its explanatory text, and exercises bearing on the application of modern principles of weight-technic in furthering tone-production to the pieces to be played. The up and down movement signs of the violin have been borrowed to indicate up and down arm movements; and instruction for play on the fingers; modulations; study of the tonal color beauties of various piano registers, and basic laws of fingering, as well as appropriate verses to define the poetic significance of the numbers has been stressed. Mr. Spencer's books are undoubtedly a stimulating addition to recent teaching literature for the piano. F. H. M.

"Valse Mignonne," "Moonlight." By Selim Palmgren, Op. 54, Nos. 2 and 3. "Twilight." By Selim Palmgren, Op. 51, No. 3. "Quatre Morceaux." By Erkki Melartin, Op. 75. Preludes. By Erkki Melartin, Op. 85. (Copenhagen: Wilhelm Hansen. Boston: Boston Music Co.)

The exceptional gift of Selim Palmgren has been recognized by *cognoscenti* in America for some years. It has been generally conceded that after Sibelius he is Finland's most richly endowed creative musician of our day. We have heard his Concerto for piano and orchestra, "The River," played by that splendid American pianist, Arthur Shattuck, and from time to time some of his piano pieces and songs.

It is with pleasure that the facilities of transporting music from the other side of the Atlantic to old New York are now such that the publishers of Mr. Palmgren's music, the famous house of Hansen in Denmark's capital, Copenhagen, have been able to forward to us some of his piano pieces.

The "Valse Mignonne" and the piece called "Moonlight" ("Mansken" in the original), are in a set of three pieces, Op. 54, the first piece called "Raindrops." (This piece has not come to us so we can speak only of the "Valse Mignonne" and "Moonlight.") We are not of those who wax enthusiastic about *valse mignonnes* or *valse de concert*. But this one is an exceedingly attractive one, not as original as some music by Palmgren that we know, but charming in its melodic flow—the theme recalls a bit the opening theme of Strauss's "Till Eulenspiegel"—and finely written for the instrument. It is a real concert-piece, engagingly calculated to make an audience very happy. "Moonlight" is far more individual, a *Lento ma non troppo* in F Minor, 3/4 time, in which under a very delicately conceived accompaniment, the theme is given out in the left hand, *pianissimo*. Harmonically it becomes very free and the composer alters the accompanying figure from its quiet syncopated quarter notes to a filigree accompaniment in thirty-second notes on the same harmony, all done with consummate mastery.

"Twilight" ("Skymning" in the original), is one of a set of six pieces, Op. 51, called "Light and Shade." It is but two pages, a *Lento* in B Flat Minor, in which Palmgren has written a short composition that wins us completely. Here he has set the mood of his wonderful little piano pieces, "Svanen," with

which we have been familiar for a number of years. And curiously enough—or perhaps we ought to say naturally enough?—there is painted a mood analogous to that of Sibelius's famous death-swan, the one that sings in the English horn in his tone painting "The Swan of Tuonela." For pianists, who seek a quiet affecting short tone poem, it is poetry in its every measure. "Twilight" of Palmgren can not be surpassed. It is not difficult to play, while the "Valse Mignonne" and "Moonlight" call for a well-developed finger technique.

The Melartin pieces comprise an album, containing under one cover four short pieces, titled in French "Quatre Morceaux." Melartin is to-day scarcely a familiar name in American concert-programs. Some of his songs were sung here several years ago by the Finnish singer, Mme. Mieler-Narodny, and his Sonata for violin and piano has been played by Alexander Saslavsky and the late Isabel Hauser and Leopold Lichtenberg and Adele Margulies. The pieces in this album are a Humoresque, a "Chant de Juillet," a Berceuse and Aubade. Of them the "Chant de Juillet" is pleasing and the Berceuse much more than that. It is one of the nicest cradle-songs we have seen in a long time, melodically alluring, the design of real beauty. The Humoresque and Aubade are more difficult than the "Chant de Juillet," the last two pieces being set in a smaller frame, as it were. But they are more interesting musically than the larger pieces.

The Preludes make a book of eleven pages. Some of them are very brief, like the opening one, "Old Grecian Ceremony." A Capriccio in C Minor is pianistically effective, as is the Study which follows it. There is a nice easy melody here and a well-devised rhythmic plan, which will recommend it to teachers of piano, who wish their pupils to attain proficiency in playing two different rhythms in the right and left hand simultaneously. There is a tiny Meditation, less than a page long, *Quasi largo*, E Flat Minor, 4/4 time. It recalls some of the shorter pieces of Max Reger, those which he wrote for the organ, like his "Benedictus" and "Ave Maria." And if we might suggest something it would be that this Meditation of Mr. Melartin would be much more telling on the organ than it can ever hope to be on the piano. It is contrapuntal in plan and well designed for organ use. Any intelligent organist can adapt it from the piano copy.

Apparently interest in the land of Nippon extends to-day through a well-advertised national policy even to the Northern countries of Europe. For Mr. Melartin has a prelude which he calls "Cherry Blossoms in Japan," an *Allegretto leggiero* in F Sharp Major, 4/4 time. Here he has set down a pentatonic melody, neatly harmonized, and has carried it out in its two pages to a logical and charming end. And "Evening in Venice," the next prelude in the book, in which the composer does away with a time signature and writes in whatever time he wishes, indicating the bar lines as a guide, matches his Japanese essay in its atmospheric appeal. There is also a small "Musical Box," tinkling in the upper register of the keyboard, as all music boxes do, whether they are by Liadoff, Ign. Friedmann or Melartin or any one else—and a final piece called "Evening Before the Storm." This is indeed a case of last being the best. It is a one-page piece, *Allegretto tranquillo*, 5/4 time, A Minor and has more originality in it than the other seven preludes put together. Harmonically it appeals to us very strongly. And it ought to be heard in recital. Erkki Melartin may not be a Finnish composer of the standing of Sibelius or Palmgren, but he is worthy enough to have his music heard in America, where at the present time he is still a name to musicians and music-lovers.

"ADRIFF," "Yung-Yang." By Granville Bantock. (London: Elkin & Co., Ltd. New York: G. Ricordi & Co.)

Mr. Bantock is certainly producing Chinese songs these days! Here are two more of them and at least one of them is an excellent one. We like "Adriff" less, for it has little that is individual in it. But in "Yung-Yang" we believe that Mr. Bantock has done one of the most delightful songs of his career. There is an interplay here between the voice and the piano that is exquisitely handled and a melodic richness that is not to be found in all of Mr. Bantock's Chinese songs. This song should have a wide hearing and a big success. The songs are settings of Chinese poems, translated into English by the learned L. Cranmer-Blyng. High and low keys are issued.

A. W. K.

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Possibly the highest honor ever accorded to an American violinist has been conferred upon Albert Spalding, in his having been selected from the large number of artists available as the soloist to accompany the New York Symphony Or-

chestra on its forthcoming tour to Europe at the special invitation of the French and Belgian governments. This will be the first time that an American symphony orchestra has crossed the Atlantic. It is highly significant that Mr. Spalding has been chosen as soloist for this tour as the representative American violinist.

The tour will include a series of concerts in London, Paris, Rome, Milan, Bologna, Genoa and many other important musical centers, in all of which cities Mr. Spalding is well known. Especially will this be true in Italy, for he made a tour there as soloist with the St. Cecilia Orchestra of Rome after his release from military service, before returning to America for the present season.

This will be Mr. Spalding's fourth tour of Europe. He made his professional debut in Paris with Patti at the Chalet and since that time has made extended tours of Russia, Norway, Sweden, Denmark, Holland, Italy, France, England and Egypt. His present season in America has been the most successful in his career, for he has been playing almost steadily since Oct. 7. He will sail for France about April 20 with the New York Symphony, and therefore has had to refuse a great many spring concerts and festival engagements.

A cable dispatch from London, which appeared in the New York dailies, stated that the Lord High Mayor of London had accepted an appointment as chairman of the reception committee, to greet the noted American musicians upon their arrival.

REFINEMENT IS MARK OF SAKHAROFF'S DANCING

Modern Spirit Well Conveyed by Two
Latest Exponents of Newer
Choreographic Art

Grace, refinement and daintiness, rather than startling originality, characterized the art of Clotilde and Alexander Sakharoff, announced as "creators of new art in dancing," and showing to a crowded Metropolitan Opera House on Tuesday evening, Feb. 17, under the patronage of Mrs. Harold F. McCormick. Members of the New Symphony Orchestra furnished the accompaniment, which was directed by Dr. Anselm Goetzl.

If, however, the performance did not justify its somewhat high-sounding title, it was at least "different" in so far as certain effects of color and costuming went, and in its adherence to choreographic tradition, no less than in occasional departures therefrom, was of considerable interest. The *moyen age* dances were but a succession of poses, after the manner of certain painters. Mme. Sakharoff at least succeeded in recalling Filipino Lippi's "Esther" quite startlingly. Both dancers, after the modern usage, made great play with their hands; and altogether their odd, stiffly-graceful disposition of themselves did suggest now the Sienese, now the later Tuscan school of pictures; but dancing seemed the wrong word to apply to their movements in this part of the program. Alexander Sakharoff's "Louis Quatorze" dance quite failed to suggest to at least one observer either the pomp or the exquisite artificiality of the *Grand Siecle*, no matter what the program said to that effect.

Much more successful were the two in conveying the spirit of more modern times. "Le Petit Berger" was most daintily done by Mme. Sakharoff to Debussy's tripping measures, and "The May Dance" held much of the spirit of the spring. In Grieg's "Papillon" she was a pale-hued, exquisitely "choos-y" flutterer, while her partner, in Chopin's "Papillon" that followed it, was an exotic, tropical, perhaps poisonous insect. His "Golliwog's Cake Walk" was startling in its realistic adaptation to Debussy's odd fancy and was redemanded, as were other numbers from both performers. This



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encore-demanding, as well as the wearisomely long waits followed by surprisingly brief dance-sketches, dulled the effect of the program most undesirably.

The Spanish dances, well described as "choreographic fantasies on Spanish themes," were indeed more evidently the expression of the performers' individualities through Spanish medium than they were characteristic of the Spain other artists have taught us to know; but at that, they were extremely interesting. Finishing the program was a clever and nimbly-danced ensemble, in which the two, redly costumed to match the title of Chopin's waltz, displayed exceptional feeling for the musical phrase and the melodic line.

C. P.

OPERA IN HARRISBURG

Creators Forces Give Admirable Offerings—Lada Dances

HARRISBURG, PA., Feb. 14.—The Creator Opera Company appeared last week in "Lucia," "Cavalleria" and "Pagliacci," creating a fine impression. Honors went to Ruth Miller, soprano, and Salvatore Sciarratti, tenor.

Lada, dancer, gave a delightful recital last Tuesday evening at the Chestnut Street Auditorium. She was received with deep appreciation and her entire program was an artistic triumph. Her numbers included "Blue Danube," by Strauss; "Valse Triste," by Sibelius; "Shadow Dance," MacDowell; "Hungarian Dances," Brahms; "Sweet, Sweet Lady," Spross and "Ländler," Schubert.

Through the efforts of the Harrisburg

Music Association and with the financial guarantee of The Patriot Company, the Philadelphia Orchestra has been engaged for five concerts during the season 1920-1921. The entire seating capacity of the Orpheum Theater was sold out in less than three days after the first announcement of the concerts was made.

The annual Choral Concert of the Wednesday Club was given on Wednesday evening, Feb. 11, at Fahnestock Hall. The chorus, under the direction of Mrs. Edwin J. Decevee with Mrs. John R. Henry at the piano, was assisted by Miriam Faulkner, violinist, Philadelphia, with Ruth Faulkner at the piano. Miss Faulkner played with a tone clear and smooth and with emotional warmth.

L. H. H.

Beatrice MacCue Will Make Recital Début in New York

Beatrice MacCue, New York contralto, is to make her recital début at Aeolian Hall on Tuesday afternoon, Mar. 9, when she will present a program of varied make-up. Her first group includes songs of Haydn, Grieg and Brahms in English. Instead of devoting but one group to American composers she will give two groups, the second and fourth on her program. These groups include songs by Florence-Turner Maley, Hallett Gilberté, A. Walter Kramer, Jules Gordon, Charles Gilbert Spross and Gerald Arthur. The third group comprises songs of Beethoven, Sinding, two by Rubinstein and one by Rachmaninoff. Ralph Douglass will be her accompanist.

Carolyn A. Alchin in San Francisco

Carolyn A. Alchin, the theorist, and author of several very successful theoretical books, is now in San Francisco. Miss Alchin is to go to Portland, Ore., in March, where she will have a large class for normal training in harmony and ear-training.

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TO GIVE WORKS BY LO VERDE

Artists to Join Forces in Program of Italian's Compositions

Chevalier Lo Verde, an Italian pianist, conductor and composer, is to give a concert of his own compositions at the Sixty-third Street Music Hall, New York, on the evening of March 2. Mr. Lo Verde has won a reputation abroad, where his compositions have been performed on several important occasions under distinguished auspices. He came to America many years ago and was associated with Mme. Scalchi, the celebrated contralto, appearing in her American tours as soloist, accompanist and conductor.

At his concert he will produce some of his compositions for two pianos, in which he will be assisted by Sara Sokolsky-Freid; several groups of piano solos, played by the composer and Mme. Freid; songs, which will be sung by Harold Devine, Mme. Lydia McGregor, Achille Adelgheim and Louis Chartier. The program will close with his "Ave Maria" for soprano solo and chorus, in which Mme. McGregor will co-operate with the Southland Singers, Leroy Tebbis, conductor.

Harold Bauer was the soloist in the concert given on Jan. 31 in Cabell Hall at the University of Virginia, at Charlottesville. His interpretations were models of excellence.

GANZ IN MONTGOMERY, ALA.

Pianist Gives Interesting Recital—Roderick White Impresses

MONTGOMERY, ALA., Feb. 20.—Rudolph Ganz, pianist, appeared last night at the Municipal Auditorium under the local management of the Montgomery Concert Course, being the fifth concert of the series. The audience was the largest ever assembled in Montgomery to hear a pianist, and it was most amply rewarded for its attendance. The program was thoroughly appreciated, being thoroughly understandable, and yet carefully chosen. There were several encores.

The Montgomery Music Club on Feb. 13 presented Roderick White, violinist, the concert being for the benefit of the Children's Home. A large audience assembled at the Sidney Lanier Auditorium to welcome the young artist, who has many friends in Montgomery, who formed his acquaintance while he was lieutenant in the Air Service at Taylor Field, during the war. Mr. White played an enjoyable program in a most artistic manner. Mrs. J. C. Haygood of this city was the accompanist. W. F. C.

For the annual Music Festival Week at Fort Hays, Kan., commencing May 9, Haensel & Jones have furnished the entire personnel of artists from their representative list.

ADELAIDE FISCHER

"... A Serious Artist and Sings with Sincerity."—NEW YORK TIMES

New York Tribune, Feb. 18, 1920—

Adelaide Fischer, who has appeared often in recitals, gave another appearance yesterday afternoon at the Little Theatre. Miss Fischer has a small voice which she makes the most of. She has, moreover, much charm and a keen intelligence in her interpretations. Her audience was of goodly size and admirably sympathetic.

New York Times, Feb. 18, 1920—

Adelaide Fischer, soprano, gave a song recital yesterday afternoon in the Little Theatre, a place well adapted for the occasion. She is a serious artist and sings with sincerity. Her voice is an agreeable one and is capable of charming expression. Miss Fischer's program was varied and interesting. She was most successful in songs of a tender or arch feeling, as in a pretty old Italian song by Vassani and a group of French songs.

New York Sun, Feb. 18, 1920—

Adelaide Fischer sang with admirable spirit and she showed intelligent understanding of the texts of various numbers in several languages, but her clear light soprano voice was better controlled in such a song as Natalie Townsend's "Petite Pensee" than it was in the delivery of more ambitious selections such as an air from Cherubini's "Medee" in the opening group.

New York American, Feb. 18, 1920—

Adelaide Fischer, a charming soprano, gave a song recital at the Little Theatre yesterday afternoon. The enlarged



Photo by Illustrated News Address

G. H. FEDERLEIN,
521 Fifth Ave., New York, N. Y.

auditorium was scarcely adequate to accommodate comfortably her sincere following. Miss Fischer's voice is a delightful medium for the expression of such sympathetic compositions as "Polly Willis" by Arne; "Leonore," a reminder of ancient Flanders, and Medee's air from Cherubini's "Medee." She sang with rare art five French songs and characteristic ballads of Russia.

New York Evening Mail, Feb. 18, 1920—

A group of French lyrics gave excellent opportunities for Miss Fischer's interpretative art. The brightness of her voice and manner convey welcome impressions of wrens and dawn and tulips. In more dramatic mood were the Russian songs and Cherubini's Aria de Medee proved the range and elasticity of her voice.

New York Telegraph, Feb. 18, 1920—

Adelaide Fischer charmed an attentive audience at the Little Theatre with a cleverly arranged song program in which French and Flemish lyrics and children's songs served well for the flexible voice and gracious methods of the artist.

Brooklyn Daily Eagle, Feb. 18, 1920—

Miss Fischer has won a reputable position in the profession as a sincere and able interpreter of songs. Yesterday she was better in selections of a more delicate sentiment, but her singing throughout a long and varied list was at all times pleasing.

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b Advent of Our Saviour
c Holy Night | Johann Georg Ahle (1677)
Joseph Rudolph Ahle (1662)
Bernhard Klein (1703) |
| II | a All Praises Be To God (From Cantata)
b My Heart Ever Faithful
c Trust in the Lord
d Evening
e Morning | Bach
Bach
(Largo Adapted by Dudley Buck) Handel
Schubert
Mendelssohn |
| III | a Gavotte
b Gavotte in B Minor | Gluck-Brahms
Bach-Saint Saens |
| IV | a Come Unto Me
b Lord, Thou Art My Refuge
c I Will Sing New Songs
d God Is My Shepherd | From Biblical Songs
Dvorak |
| V | a Love Watches Over All
b Morning Hymn | (Words by Augusta E. Stetson, C. S. D.)
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Americans Often Consult Tourist Agencies and Hotel Porters for Advice on European Teachers, He Says

Isadore Braggiotti, Vocal Instructor of Florence, Joins Boston's Musical Colony—Majority of Italians "Hate" Concerts

Boston, Feb. 14, 1920.

A DISTINGUISHED accession to Boston's musical community is Isadore Braggiotti, the Florentine singing master, who has recently arrived here and opened a studio in Brookline. Reports had come of the success of Mr. Braggiotti's school of singing in Florence, which has been flourishing for many years, so the advent of a teacher of his standing has aroused no little interest in Boston.

We found Mr. Braggiotti in his studio, a large high studded room at least twice the size of the usual city studio, but which did not seem so spacious to him after his Florentine studio which can accommodate several hundred people for a concert. We asked Mr. Braggiotti whether he had moved to the United States permanently.

"I shall be here two or three years," he replied. "I have come over on private family matters, then I expect to go back to Italy, not because I like it better there, but because I have my home there."

"Are there many Americans studying abroad now?"

"There are hardly any Americans studying in Europe now. They can't get over. If the transportation continues to be as difficult as it has been the last two or three years I think that the great European teachers will come over here."

"Will there be any reason, then, for going abroad to study?"

"As far as the teachers are concerned, no; many of the teachers here in this country are just as capable and much more conscientious than those abroad. But Europe still has a much greater artistic atmosphere which helps students a great deal. The surroundings there are so adapted to music. The people in Italy, the peasants and servants—uneducated people—are just as much interested in music, in fact more so, than a good many of the aristocrats. The criticism of the lower class people in Italy is the criticism that goes. A second cook of mine once criticized one of my men pupil's singing and his criticism was excellent; he knew all about the finesse of the voice. Italian people know especially about the voice. They know the words of all the usual operas and they follow the whole score word by word. If a man or woman makes the slightest mistake on the stage they hiss,—or applaud greatly if the performance meets with their approval."

"Isn't the interest of these people limited to singing?" we questioned, "or do they care for abstract music too?"

"No, the Italians hate concerts," admitted Mr. Braggiotti, "it is very difficult to get Italians to go except to big concerts in Rome and Milan."

"How about the young Italian school



Isadore Braggiotti, Florentine Vocal Master, Now Located in Brookline, Mass.

of composers who, we hear, are going in for orchestral music? Are they receiving any encouragement?"

"Yes, there is a great movement in Italy for the very modern music. The composers are great admirers of Stravinsky. Malipiero is one. All these young men have gone wild over modern music. The educated musical public also likes this music, but I don't think the public that goes to hear singing cares anything about it. It is the more select cultivated people who like the modern music. The old Italian style of singing is more or less, I would not say going out, but not done as much as it was because the school of singing has very much deteriorated. What has spoiled singing has been large opera houses, huge orchestras and music in which there is no more melody."

Importance of Accent

"Take an opera like 'Don Giovanni'—it is a question of how you accent a phrase in order to bring it out. Accent is what gives dramatic character to a song. The greatest artist is the man who in a legato can find the right place to make the accent. In 'Spirito Gentile' you can at once tell whether a singer is a good artist. It takes more art to sing the old Italian music well than it does to sing modern music well because modern music is all arranged for you, the accents are all marked so that anybody can see them."

"Do Europeans go to American teachers in Europe?"

"Not as a rule. There are some successful American teachers, but Americans go to them. Europeans do not like singing in English. They like American ragtime music very much, but they do not like ordinary English or American songs,—they do not like English songs at all. They do not understand the words, and the Italian and French public will not listen to a song when they do not know the words. I do not think that the American songs that reach the European markets are really the best

Why Our Students Often Fall Into Hands of Charlatans Abroad—The Claque a Necessity He Feels

efforts of our composers. They are the cheap things that get out, such as 'Sunshine of Your Smile'—popular, but not high-class music. Foreigners do not know what our composers are capable of."

"American singers have 'arrived,' have they not, even if American composers are still comparatively unknown in Europe?"

"Yes, American women have always had beautiful voices. American women led the world fifteen or twenty years ago. Lately the Slav women have come in a great deal and there have been one or two Norwegian women, but within the last six or seven years American men have come, too. As soon as the American men realize that they can afford to give up their other professions to become musicians and that there is money in singing I think you will see that there will be a great many who will come into music."

"Do you find that the Americans are unwilling to work, to go through the mill?"

"If the Italian singers to-day worked one-tenth as hard as the American singers are willing to work there would be nobody else on the stage but Italians. The Italian voices are perfectly marvelous. There is no end to them; but the men will not work. The American men want to get ahead quickly, it is true, but that is partly because they usually have very little means and in a certain time must accomplish what they want to do. They come to Europe for a short time, perhaps for a vacation, and try music. They may have \$1,500 or so, to 'blow in,' as you say, for music. When they really study and give their minds to it, Americans are wonderful students. I have had fewer Americans than Europeans; about equally Italians and Germans, next to that, Americans. I have had a great many Russians, Finns, some Norwegians, some Swedes, least of all, French. The French only like their own way of singing."

"We hear so much about American students abroad falling into the hands of charlatans," we suggested; "doesn't that discount the foreign atmosphere?"

"I think that is very largely their own fault," asserted Mr. Braggiotti; "they do not take proper or sensible precautions." For instance there is the girl from some little Western town. Her family thinks she has a fine voice, so she starts for Europe without anything; no addresses, no places to go. She doesn't ask for any advice. Her parents think that once she is on European soil she will be all right. Good teachers are very hard to get, so naturally she immediately falls into the hands of a mountebank. He may be a good pianist but he has no knowledge of the voice."

"I had a young girl once who came to me and as it is my custom to ask pupils how they heard of me, I asked her from whom she came. The girl told me she was crossing the ocean on a German ship and she happened to talk with the barber who was frizzing her hair. She told him she was going to study singing and the barber asked her whom she was going to study with? She said she didn't know. He said some of Braggiotti's pupils had crossed on his ship. He had heard them and thought they sang well—why didn't she go to him? She studied with me and is now quite a good singer."

"People go to a tourist agency and say all in the same breath, 'Will you tell me the best dentist, where to get the best shoes, and who is the best singing teacher?' I have had several pupils sent to me through the porters of hotels."

"I think you have had trouble in America on the question of the claque. In Europe they tried to do away with it, but if they should give it up they would not be able to get people to sing. Artists need encouragement more than anything else. Another interesting point in conditions over there is that they have only

recently begun to put the orchestra down below the stage in opera. The orchestra used to be in plain sight. You saw all the players and only since Wagner has the orchestra been hidden. I think that the Europeans do not like that. It is more exciting to see all the violinists—it gives more of an idea that you are listening to a great many people. There is a great deal of discussion about it."

Revolution in Stage Settings

"The Italians now give much more attention to scenery and costumes. The costumes in the Italian operas of ten or fifteen years ago were very funny. Recently the scenery has taken an absolutely new course. Now they have the scenery done in the style of Bakst. Extraordinary color,—fantastic designs,—new systems of lighting. Everything is more mellow. The orchestras used to have 70 or 80 members; now they have 110 or so."

"Mascagni and Puccini are writing new operas. There is a composer in Florence, Renato Brogi, who has written a great many songs recently which have had an enormous success. They are not modern but are in the old melodic style. They have extraordinary taste, beautiful accompaniments, and an originality of their own. Brogi is now writing a grand opera that is to be produced at Bologna."

Conditions in Italy were also an important factor in Mr. Braggiotti's decision to come to America. With eight children and a corps of servants the problem of getting sufficient food became acute."

"The prices are still very high," said Mr. Braggiotti, "and the food materials are very difficult to get and we have had a great deal of trouble there, politically. We had five days of terror. People were being shot down in the streets. This was because the Italian shopkeepers and merchants began to hoard their stuff and sell it at enormous prices and the public could not stand it any longer. I have my own property and farm, and even I have not had enough to eat. We have been practically starved for three years."

Mr. Braggiotti was born in Paris, but came to this country when a child. He lived here a good many years, then went abroad again and made his home near Florence. He is an American citizen, officially classed as non-resident."

Mr. Braggiotti's children (there are eight of them,—four boys and four girls) are all talented. His second son, now fourteen years old, expects to make a profession of music. He has talent for composition and also plays the 'cello. He has already become a member of Mr. Longy's orchestra. Francesca Braggiotti is a dancer, and although under twenty has to her credit successful appearances at the opera houses of Monte Carlo, Nice and Florence."

CHARLES REPPER.

Bessie Abbott's Estate Increases

A new appraisal of the estate of Bessie Abbott Story, opera singer, who died Feb. 9, 1919, was filed in New York last week, showing that the estate has increased to \$254,879 from \$137,891. The largest part of the increase is in the valuation of the singer's country home at Westbury, L. I., originally valued at \$79,883, and since sold for \$200,000, subject to a mortgage for \$10,134. She left her estate to her mother, Mrs. Frances J. Pickens, and her sister, Mrs. Jessie P. Lyle.

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Milwaukee's Week Illumined by Septet of Visiting Artists

Kreisler, Seidel, Ganz, De Gogorza, Rachmaninoff, Spalding and Garrison Offer Rapid Succession of Recitals

MILWAUKEE, Feb. 15.—Kreisler is the same magic word in the concert field as of yore. This was demonstrated on Sunday afternoon when an audience that crowded the Pabst Theater, including the stage, greeted the great violin virtuoso. In a program full of charm, Kreisler again manifested his ability to enthral audiences. His art seems to have grown. There is added warmth of tone, refinement of expression, imagination and poetry in his playing and there is even greater breadth and artistic maturity if that were possible. Carl Lamson played most acceptable accompaniments. Marion Andrews announced that Kreisler would play a return engagement here in April.

Between 4,000 and 5,000 Milwaukeeans were profoundly interested in the recent concert here of Seidel and Ganz. Seidel played here for the first time. His hearers were especially impressed with his youthfulness and fire, his exuberance of expression. The amazing ability of this youth and especially his power of interpretation were sources of comment. Ganz has been in Milwaukee before and consequently Milwaukee is well familiar with his style of playing and his sterling artistry.

De Gogorza was one of the features of a concert given by the Chicago Symphony under the direction of Margaret Rice. De Gogorza pleased his audience thoroughly with his operatic arias, the richness of his tone and vivacity of his manner being characteristics to stir his hearers. Gogorza's voice is as mellow and pleasant as in the past. He gave several encores and the audience pleaded for more and more of his art.

Rachmaninoff, the giant of the keyboard, has come and gone and left a spell which will not soon be forgotten. Perhaps no other of the masters of the piano has been able to build the towering musical structures of this sober Russian. The astonishing ease of his playing, the constant flow of melody, and above all the finer and rarer qualities of the true musician, are impressions one gets from Rachmaninoff's work. Also there is a new respect for the striking ability of this Russian as a composer. Milwaukeeans were especially surprised to find that here at last is a great composer who is equally pre-eminent as a

pianist. Chopin, especially, became a source of beauty under the deft hand of this remarkable Russian.

Albert Spalding, another violinist new to Milwaukee this season, impressed with his fine musicianship and his evident ability. He has a fine, smooth tone, but plays with less of fiery temperament than the Russian school. His playing, however, is marked by supreme grace and refinement, shown particularly in his Paganini and Sarasate numbers.

With Spalding appeared Mabel Garrison, also under the management of Marion Andrews, who, while not in the best voice, succeeded in impressing her audience more and more favorably as the evening progressed. Miss Garrison started with the "Ah fors e lui" from "Traviata," added a French group and winding up with three songs in English. Vocal elasticity was abundantly manifest in Miss Garrison's singing and her personal charm, above all, won her a great part of her success. C. O. S.

Judges Appointed in Goldman's Prize Contest

It has been definitely decided that Victor Herbert, Percy Grainger and John Philip Sousa will act as judges in the competition inaugurated by Edwin Franko Goldman for a prize of \$250 to be awarded to the composer of the best work for band. The successful composition will be played by Mr. Franko on an "All-American" program at the open-air concerts at Columbia University, on July 5. Mr. Goldman has also arranged for the publication of the prize-winning number by a leading publishing house. The band, during the coming season, will be increased to sixty pieces and the series of concerts will run from June 7 to Sept. 3.

Gotthelf Scores as Soloist in Recital with Anna Case in Allentown

Claude Gotthelf, pianist, scored a decided success when he appeared in Allentown, Pa., on Jan. 27 in concert with Anna Case before the Arion Society. Mr. Gotthelf, who has been acting as Miss Case's accompanist in a number of her recent concerts, was informed on his arrival with the prima donna in Allen-

town that he was to play a group of solos. He was greatly surprised, but agreed. His playing of a group, comprising Rhené-Baton's "La Fileuse," Arthur Hinton's "Etude Arabesque" and Rubinstein's "Staccato Etude" won him a half dozen recalls from his hearers. Mr. Gotthelf played in Columbia, S. C., on Feb. 13 with Miss Case and on Feb. 18 he was accompanist for Winifred Fahey at her recital in New York. Mr. Gotthelf was accompanist for Geraldine Farrar on her 1919 fall tour, opening in Los Angeles and closing in the East, on which tour he won praise from leading critics in the cities visited.

CELEBRITIES IN FOURTH CONCERT OF BEETHOVEN

Bloomfield-Zeisler, Casals and Flonzaley Quartet Join Forces at Æolian Hall

Participants in the fourth concert of the Beethoven Association at Æolian Hall Tuesday evening, Feb. 17, were Fannie Bloomfield-Zeisler, Pablo Casals and the Flonzaley Quartet. The program was divided evenly between matters of importance and unimportance, the F Minor Quartet, Op. 95, and the sonata, Op. 111 representing the former category, the E Flat Variations on the melody of *Pamina's* and *Papageno's* duet from Mozart's "Magic Flute" and the early C Minor Trio for violin, viola and 'cello the latter.

The audience lavished its warmest applause upon Mme. Bloomfield-Zeisler, who did the Mozart variations with Mr. Casals and the great C Minor Sonata in superb style. Mr. Casals and the Flonzaley folk played in the manner expected of them. Mr. Casals joined Messrs. Pochon and Bailly in Beethoven's youthful Trio and the performance had all the necessary elements of finish. H. F. P.

New Jersey Composer Wins Philadelphia Club's Prize for A Cappella Work

PHILADELPHIA, Feb. 20.—The Mendelssohn Club announces William Y. Webbe of Summit, N. J., as the winner of the \$100 prize offered for the best a cappella chorus. His work, "De Sheepfol," will be sung by the Mendelssohn Club at its spring concert. The judges in the contest were Cornelius Rybner, formerly of Columbia University, Clarence Dickinson, organist and choirmaster of Brick Presbyterian Church, New York City, and professor of music of the Union Theological Seminary of New York, and N. Lindsay Norden, director of the Mendelssohn Club.

SYRACUSE HAILS NOTED SOLOISTS

Garrison, Cortot and Courboin Charm Auditors—Festival Body Re-Organized

SYRACUSE, N. Y., Feb. 19.—Under the auspices of the Morning Musicales, Alfred Cortot, pianist, was heard in recital in the Mispah Auditorium on the evening of Feb. 11 by a large audience. Mr. Cortot was received with much enthusiasm and was compelled, beside his regular program, to add numerous encores.

The Recital Commission of the First Baptist Church presented Mabel Garrison, soprano, and Charles Courboin, organist, in a concert on the evening of Feb. 17, Mr. Courboin taking the place of Reinald Werrenrath, who was delayed and unable to sing at the concert. Miss Garrison obligingly added two groups of songs to her program. She was much applauded, especially after a song, "Baby," by George Siemohn, who was her accompanist.

The Central New York Festival Association has been reorganized, Alexander Cowie replacing M. E. L. French, resigned. Arthur Loasby will succeed Dr. John A. Matthews as vice-president. Howard Lyman, musical director, has made changes in the festival chorus which will now include the University Chorus, which has been under his direction for eight years. The choral works to be sung are all by American composers, with the exception of the choral ballad, "Joshua," by Moussorgsky. The Chicago Symphony has been engaged and the soloists will be Titta Ruffo, Rosa Raisa, Edward Johnson, Lenora Sparkes, Sue Harvard and Louis B. Phillips, the last named at one time teacher of piano at the Syracuse University. L. V. K.

Grace Anderson Gives Musicales

Grace Anderson, New York pianist and coach, gave a most interesting musicale in her studio on the evening of Feb. 15. A well chosen program was presented in which the Russian Cathedral Quartet with whom Miss Anderson toured recently, sang effectively. Parish Williams, baritone, was also heard in delightful numbers, and Betty Douglas, lyric soprano, who hails from Vancouver and who has just returned there to fill a number of concert engagements, sang charmingly several songs. Miss Douglas has been coaching with Miss Anderson during the winter.



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Alma Goatley: A New English Composer of Effective Songs

AMONG the thousands of songs issued in our country each year by the many worthy publishing houses there are always certain groups that stand out. Various qualities are responsible for this, sometimes the serious, unflinching nature of the songs—that must have been the case when the first Loeffler songs were issued—again the intricate character of some composers' productions, and again the brilliant and effective quality that recommends songs to singers, perhaps more than any other attribute.

This is the case in the songs of Alma Goatley, a composer whose songs have been issued in America during the last three years and have already attracted some attention. Miss Goatley, though born in France, is of English parentage and was educated musically at the Royal Academy of Music in London. There she gained the degree of Licentiate in Music and was awarded a gold medal for her piano playing. Upon graduating she was made an Associate of the Institute. It was Arthur P. Schmidt, the veteran American music publisher of Boston, who saw the merit in the manuscripts of Miss Goatley and advanced them for public favor. He has issued as many as nine of her songs for solo voice with piano accompaniment and has another set "in press" at the present time.

These songs are recital songs, every one of them, and seem to have a buoyant, healthy quality to make them appeal to singers and audiences simultaneously. Miss Goatley is neither a Duparc nor a Hugo Wolf; her message is neither as profound as that of these great song masters, nor has she the variety of the latter in her songs. But she is a young composer, as far as we know, and though her songs have been heard on both sides of the Atlantic she is still making her career. Recently her "Sappho Lyrics" for voice with string accompaniment were given successfully at a chamber concert in London. These songs are now being published by the Arthur P. Schmidt Co.

Of the Goatley songs which we have had the pleasure of seeing—and we have seen all that have been issued by Mr. Schmidt—there is the best inspiration in her group of five "Songs of Sappho," settings of our own Bliss Carman's versions of poems of the greatest of Greek poetesses. There is a delightful feeling in "What the West Wind Whispers," a melodic beauty in "A Benediction," a harmonic variety in "The Courtyard." In "Hesperus" Miss Goatley manages a D Major triad with a pentatonic touch most skilfully and sets her voice part over it with ingratiating effect. Vocally full and appealing is the final song of the group, "Love Flutes."

It was a setting of Robert Browning's fine poem "Now that April's There" by

Miss Goatley that first brought her work to the present writer's attention. Her rhythmic characterization of the verses and her setting of the wonderful opening lines

O to be in England
Now that April's there

won us immediately and we have watched her output ever since with interest. With that song was published another



Alma Goatley, English Song Composer

admirable one, "A Garden is a Lovesome Thing," which from a strict art-song standpoint is one of her best achievements. Here Miss Goatley strikes a deeper note than in some of her other songs and she carries home her thought convincingly in music of dignity and appropriateness. More recently her "Pipe Out, Ye Silver Flutes" (one of the best closing songs for a group that a singer could ask for) and "The Wood-Anemone" have been published. They are both full of melody, full of spirit, the first ending with a big climax, the second ending quietly and tenderly.

These are days when many composers abhor melody. Frankly they say that they are ashamed to write it. Perhaps they have reason to be—the kind that they can write. But a good tune is a good tune "for a' that" and melody will always be melody. Those who know the present writer's interest in modern and ultramodern music, viz., Leo Ornstein, Eugène Goossens, Lord Berners, Malipiero, Pizzetti, et al., may be surprised to read this. If an explanation be necessary he hastens to add that he admires

equally both old and new, provided there is sincerity back of the utterance. That alone is the determining factor. Miss Goatley shows herself a sincere, skillful composer of songs, richly endowed with a flow of melody; she is also the possessor of an appreciation of good poetry, in which, alas! she is not joined by many a composer of our day. Her workmanship is praiseworthy. Generally speaking she has a vocal line that is easy for the singer, and even if at times she puts an important melodic bit in a part of the voice, where it is not effective, such spots are easily adjusted by raising them an octave or altering them. Her piano parts are all idiomatic to the core, precisely what one would expect of an accomplished pianist.

Alma Goatley has made an excellent showing in her songs so far. In America the woman composer gets a square deal every time. In fact we are very proud of our gifted women who write music. There is a place for more of the Goatley songs. Thus far in our country such artists as Vera Curtis, soprano of the Metropolitan Opera, Olive Nevin and Alice Moncrieff have sung them in their concerts. Many more will sing them, if they will but take the trouble to look at them and realize that in them they have program material that is worthy and at the same time not over the heads of their audiences. Singing over one's audience's head is not as bad as singing under it or down to it. But it is bad, anyway.

A. WALTER KRAMER.

ADELAIDE FISCHER IN AN ADMIRABLE SONG RECITAL

Soprano Demonstrates Her Gifts Before Little Theater Throng—Offers Some Novelties

Adelaide Fischer, well remembered from previous recitals, gave a song program in the Little Theater Tuesday afternoon, Feb. 17, which served to attract an audience of generous proportions that applauded very cordially and recalled the soprano for several extra numbers.

The singer began with a group of old airs by Bassani, Arne and Cherubini and an old Flemish folk song. Of these, "Polly Willis," by Arne, was charmingly sung. The second group consisted of Staub's "L'Heure Délicieuse," Townsend's "Chanson," and "Petite Pansée," Paladilhe's "Le Roitelet," and Bachelet's "Chère Nuit." The second of the Townsend songs was particularly pleasing.

In the third group were three Russian airs, Tchaikovsky's "He Truly Loved Me So," Rachmaninoff's "Songs of Grusia," and Khivria's air from Moussorgsky's "Fair of Sorotschinsk."

Among songs in English on the latter half of the program were two from manuscript, "To a Dog," by G. H. Federlein, the singer's accompanist, and "Secrets," by Otto I. Fischer. The audience liked the former so well that it was repeated. Programmed as sung for the first time in New York were Samuels's "My Shadow" and Chaloff's "Wanderer's Night Song." The soprano sang tastefully throughout, with light tone better suited to purely lyrical expression than to dramatic effect. Mr. Federlein's accompaniments were admirable.

O. T.

Maria Winetzka to Feature Folk Songs of Little Russia

Maria Winetzka, Russian-American mezzo-soprano, who recently returned for a tour of Central America with the Bra-calle Opera Company, will at her forthcoming recital at Carnegie Hall feature folk songs of the Ukraine. She will also be heard in an operatic aria and groups of songs by Spanish and Italian composers, and one by American composers, including Rhéa Silberta, who will be her accompanist.

QUARTET OF ARTISTS REGALE COLUMBUS

Melville-Lizniewska, Spencer, van Vliet, Fanning and Local Artists Score

COLUMBUS, OHIO, Feb. 18.—Marguerite Melville-Lizniewska, the American pianist, gave a recital in Carnegie Hall on Feb. 12 before a capacity audience. The program, which was given under the auspices of the Woman's Music Club, was preceded by a short address by Ella May Smith, president emerita of the club. The program offered by Mme. Melville-Lizniewska included two of Schumann's Fantasy Pieces, Debussy's "Cathédrale Engloutie," "Spring," by Friedland, "Spinning Song," arranged by Melcer, and a group of Chopin, the pianist granting two encores, demanded by the appreciation of her superb playing.

Eleanor Spencer, pianist, and Cornelius van Vliet, cellist, made their first appearance in Columbus in a concert presented by the Music Club at Memorial Hall on Feb. 13. Besides the Sonata in C Minor by Saint-Saëns for piano and cello, which opened the program, Miss Spencer presented admirably Schumann's Novelette in D, Chopin's A Flat Etude and G Minor Ballade, Rhené-Baton's "Spinners in Brittany," Liszt's Tarentella, some Dutch ballads and a sonata of Scarlatti. Mr. van Vliet captivated the audience in a program of finely chosen numbers. His accompanist was Lucretia Beery Jones, of Cleveland, one of the most capable accompanists of the Middle West.

A novel concert was given under the auspices of the Morehouse-Martin Company, by Cecil Fanning, the baritone, assisted by Gladys Bumsted, soprano, and the Columbus Trio, composed of Mabel Dunn Hopkins, violin, Mabel Ackland, Stepanian, cello, and Emily Church Benham, piano.

E. M. S.

Tax on Visitors to Paris Is Opposed by French Musical Managers

PARIS, Feb. 18.—The action of the Municipal Council, asking the Chamber of Deputies to pass a law declaring Paris to be a "tourist-resort" and to permit a tax for residence of foreigners, has caused consternation in theatrical and musical circles. It is held by musical managers, theatrical producers and property-holders that a large part of the revenue of the city, being derived from the foreign element, such a tax, driving foreigners elsewhere, would be detrimental. The proposed tax will be anything from ten centimes to one franc a day. It is planned to use the money for the upkeep of the city. The tax has been levied in French resorts and in places in Germany and Switzerland, but never before in a large city. The tax would fall not only upon foreigners but upon French non-residents.



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Samaroff, Gabrilowitsch and
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Bonci Also Heard

WASHINGTON, D. C., Feb. 18.—Through T. Arthur Smith, local manager of the Philadelphia Orchestra, Washington experienced the most novel musical performance the city has known, in the initial presentation of the Bach Concerto in C for three pianos with Mme. Olga Samaroff, Harold Bauer and Ossip Gabrilowitsch at the instruments, and the orchestra accompanying. The perfect ensemble, unity of interpretation and exquisite technique, thrilled the audience that packed the National Theater to the limits of fire regulation and excluded many who were not able to secure admission. Another artistic novelty was the Mozart Concerto in E Flat for two pianos by Bauer and Gabrilowitsch, with the orchestra. The symphony was the Beethoven Eighth, which received a masterly interpretation under the baton of Stokowski. It must be conceded that during the conductorship of Leopold Stokowski, the Philadelphia Orchestra has introduced to Washington more new and seldom-played compositions than any other organization.

Under the management of M. F. Kline, Alessandro Bonci, lyric tenor, and Eleanor Brock, soprano, appeared in a joint recital, which amply displayed the exquisite art of both singers. There were arias from "Elisir d'Amore," from "Mannon," "Marta" and "Puritani," and French, Italian and English songs, charmingly interpreted. A fitting close was given in the duet from "Elisir d'Amore." Umberto Martucci gave artistic support to the singers.

Tilly Koenen, the Dutch contralto, was presented to Washington by T. Arthur Smith, at the fifth concert of the Ten Star Series. Her program was one of variety, showing versatility of interpretation and vocal beauty. There were songs from Java, children's songs of

Holland, Indian songs, our own Cadman compositions, the works of Debussy, Brahms and Lalo, each entertaining with an individual charm. Louise Lindner presided at the piano. W. H.

HEAR LOS ANGELES ARTISTS

Woman's Lyric Club Presents Second
Concert—Series by Symphony

LOS ANGELES, CAL., Feb. 14.—The Woman's Lyric Club gave the second concert of its sixteenth season, Friday night at Trinity Auditorium, conducted by J. B. Poulin. Among the numbers was one group of choruses sung in French, and the program closed with Henry Hadley's cantata, "A Legend of Granada." The soloists in the latter were Raymond Harmon and Alberta Luther. Other soloists were Mrs. A. R. Jaquith and Mary Teitsworth; and a double quartet was presented in one number.

Raymond Harmon was heard in a group of songs including one by Charles T. Ferry, formerly of Cleveland and now of Los Angeles. Mr. Harmon has a clear lyric tenor of greater range than volume, and he uses it with good taste. The chorus under Mr. Poulin obtained excellent effects in several of the numbers.

Mrs. Hennion Robinson accompanied the choral program with accuracy and discretion.

The Los Angeles Symphony is playing a series of engagements at present. The current list is as follows: Pasadena, Pershing reception, Jan. 29; Santa Barbara, Feb. 3; Pasadena, Feb. 12; Pasadena, Huntington, Feb. 15; Los Angeles Wage Earners' Concert, Feb. 17; the regular concerts on Feb. 20, Feb. 22, and March 5 in Los Angeles and in Pasadena, Easter Sunrise Concert. W. F. G.

Flonzaley Quartet Plays in Cedar
Falls, Iowa

* CEDAR FALLS, IA., Feb. 19.—The Flonzaley Quartet gave a concert recently at the auditorium of the State Teachers' College. Tchaikovsky's Quartet in E Flat made a wonderful impression on the large audience. Percy Grainger's "Molly on the Shore" was so enthusiastically received that it was repeated. The audience showed an unprecedented enthusiasm. B. C.

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The
SYRIAN
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New York Times, Oct. 10, 1919

ANIS FULEIHAN PLAYS

Young Syrian Pianist Gives Oriental Fantasies at His Début.

FEW MUSICIANS AT NINETEEN SUGGEST THE POET AND SEER as did Anis Fuleihan making his debut as pianist at Aeolian Hall yesterday afternoon. A LARGE AUDIENCE NOT ONLY LINGERED BUT CALLED FOR MORE of his original Oriental fantasies and arabesques.

In Fuleihan's Arabian sketches, five MASTERFUL trifles culminating in a "Fanatic Dervish Dance," his hearers were both interested and stirred.

HE HAS THE SCULPTOR'S HAND, FROM SIMPLEST MEANS AND MONOTONES CREATING FORMS OF LIFE AND MELODY. HE HAD ALSO AN ARTIST'S VIEW OF CLASSIC MASTER'S, as in the two sonatas; still more had he an appreciation of muted dissonance in Debussy's noble "Cathedral Enshrouded."

New York Morning Telegraph, Oct. 10, 1919

BRILLIANT YOUNG PIANIST SURPRISES AND DELIGHTS AUDIENCE AT AEOLIAN HALL

Anis Fuleihan, a very young pianist of EXTRAORDINARY NATIVE GIFTS AND ADMIRABLE ATTAINMENTS, favored an audience in Aeolian Hall, yesterday afternoon, with A PERFORMANCE OF MEMORABLE, ALMOST SENSATIONAL BRILLIANCE. BEETHOVEN'S SONATA, OPUS 10, No. 3, PLAYED WITH SPACIOUS VISION AS WELL AS FIRM AUTHORITY, was his introductory, and it at once fixed the artist high in the estimation of his audience. He clinched the good impression with A VERY BRILLIANT AND UNFETTERED PROJECTION OF SCHUMANN'S G minor CONCERTO, AND WENT ON TO PROVE HIS HAPPY VERSATILITY BY SOME EXQUISITE PLAYING of his own fine, fantastically described dances and serenades. A REMARKABLY INTERESTING PROGRAM REMARKABLY PLAYED.

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TETRAZZINI, HOFMANN AND ENSEMBLES ENLIVEN LENTEN DULLNESS IN CHICAGO

Soprano, So Overcome with Emotion on Her Return to Auditorium Stage, that Recital Is Delayed—Mayo Wadler Is the Assisting Artist—Hofmann Plays Some Interesting Novelties—Zoellners and Berkshire Quartet Offer Chamber Music—Symphony Concerts Present New Works

Bureau of Musical America,
Chicago, Ill., Feb. 19, 1920.

NOT in some years has the musical field, especially the concert world in Chicago, been so devoid of sensation as the present year.

While there is the usual number of events which interest and engross, there is lacking a certain enthusiasm which is not likely to awaken until the North Shore Music Festival begins in the latter part of May and the Ravinia Park opera seasons opens at the end of June.

Notable for the week, however, was the song recital given last Sunday afternoon at the Auditorium Theater by Luisa Tetrazzini, the renowned coloratura soprano, after some five years of absence; the piano recital, on the same day, by Josef Hofmann, and the chamber music concerts by the Berkshire String Quartet and the Zoellner String Quartet, Monday and Tuesday. Then, also, it must be noted that the American soprano, Mae Graves Atkins, made one of the signal successes of the year with her song recital at Kimball Hall, last Tuesday evening.

Luisa Tetrazzini, when she stepped upon the stage of the Auditorium Theater, was so overcome that she could not commence her song recital for some minutes. The recollection of her former appearances here under Campanini's direction and the distress of her sister, who has lived in retirement since his death and could only hear her recital by means of a distaphone which was installed on the stage and connected with her room at the Congress Hotel, undoubtedly unnerved her. Until she concentrated her efforts upon her song recital, her sobs and tears disclosed her feelings freely to the audience, which filled not only the seating capacity of the house, but crowded both orchestra pit and stage.

Her voice, mellowed and refined, took on qualities which in former years were lacking. It had more appeal than formerly, but it still retained that purity, clarity and brilliance which were among the notable acquisitions of this artist.

She began with the "Mad Scene" from "Hamlet" and was compelled to add two extra numbers to this, as well as to the rest of her part of the program, which brought to hearing a Valse by Venzano, a Rhapsody by De Koven, and the air from David's "Perle de Brésil" with flute obbligato.

Her re-entry into the Chicago musical world was one accomplished with remarkable success, and it is announced that she will be heard here again in April.

Mayo Wadler, the young American violinist, contributed to the worth of the concert by some admirably performed violin pieces, which included a ballade by Coleridge-Taylor and three short numbers by Stoessel, Schubert-Wilhelmj and Smetana, and also had to respond to demands for encores.

Pietro Cimara was the accompanist and played with authority and musical taste.

Offerings not usually found on the programs of Josef Hofmann's piano recitals were presented by him last Sunday afternoon at Orchestra Hall and included the "Soirée en Grenade" by Debussy, three works by Dvorsky (Hofmann's nom de plume), and the Godowsky arrangement and paraphrase on Strauss's "The Bat." To give solidity to the program, however, Mr. Hofmann had also listed the Beethoven "Waldstein" Sonata, the Perpetuum Mobile by Weber, and a formidable group of Chopin works.

Lengthy discussion of the superb art of Hofmann as pianist is needless here. He was in good form and showed his accustomed virtuoso caliber. His three numbers, "Penguin," "East and West" and "Sanctuary," were written in modern style, illusive as to harmonic web, short-breathed as to theme. His homage to Strauss and Godowsky was a remarkably dexterous performance. He had to add several encores at the end of the recital before the audience would disperse.

Silvio Scionti, pianist, at Kimball Hall last Sunday afternoon, gave his annual piano recital.

Chamber Music Heard

Under the auspices of the Musical Extension series of concerts, Frank A. Morgan, manager the Zoellner String Quartet, composed of Antoinette Zoellner, first violin; Joseph Zoellner, Sr., second violin; Amandus Zoellner, viola, and Joseph Zoellner, Jr., 'cello, gave a chamber music concert at Orchestra Hall last Monday evening, assisted by Edna Gunnar Peterson, pianist.

The program brought to hearing the Haydn Quartet, Op. 76, No. 1, a Romantic Serenade by Jan Brandts-Buys, and three short works by Percy Grainger, Sinigaglia and Haydn.

In these works the quartet showed musical intent and acumen, a good ensemble and tone shadings of artistic range and color. Edna Gunnar Peterson played with a sprightly, effervescent style a group of four works by Sjogren, Chopin, MacDowell and La Forge.

In the foyer of Orchestra Hall last Tuesday afternoon the Berkshire String Quartet, which has at its head Hugo Kortschak, a former Chicago violinist, and Emmeran Stoeber, a former Chicago 'cellist, presented a fine chamber music program before an audience of musical connoisseurs. The Beethoven Quartet in F Minor, Op. 95, a Phantasy-Quartet by Eugene Goossens, and the Schumann Quartet in A Minor are all numbers which tax the resources and prove the mettle of ensemble performers, and the Berkshire players were not found wanting in all the artistic qualities which make for eminence in their field.

Mae Graves Atkins in Recital

Not in many years has the debut of a concert artist been so instantaneous and complete a success as that which attended the song recital of Mae Graves Atkins, the American lyric soprano, who made her first Chicago appearance at Kimball Hall last Tuesday evening.

Mrs. Atkins, recently the soprano soloist with the Apollo Musical Club, gave indications of her talents and vocal gifts, but it remained for her song recital to prove her high rank in the list of this city's singers.

A voice which is clear, high and of piquant quality, excellently schooled and under complete control, is further augmented by an individual style. There is also fine range, flexibility and apparent facility in its handling. Mrs. Atkins, both in the material which she presented and the manner of its performance, held her audience enraptured throughout the concert.

Her program, choicely selected, included classics by Paisiello, Bach, Mozart and Haydn; a French group of Four-drain, Debussy, Staub and Liszt; three Russian songs by Rachmaninoff, Rimsky-Korsakoff and Arensky, and a final group of songs by Cyril Scott, Mischa Elman and Frank La Forge. Edgar Nelson's accompaniments were beautiful and he shared in the success of the evening.

Flora Zygman, pianist, formerly of Chicago, gave a recital at Kimball Hall last Wednesday evening and presented a

program rather severe in its classic construction and rather unvaried in matter. She began her program with the Mozart A Major Theme and Variations, followed with the Schubert B Flat Major Theme and Variations, and after playing a Song without Words and a Scherzo by Mendelssohn, followed with the C Sharp Minor Theme and Variations by Schumann, known as the Etudes Symphoniques. Her program also contained a Rhapsody and Intermezzo by Brahms, two Etudes by Chopin and the MacDowell Polonaise.

Symphony Concerts

The popular concert by the Chicago Symphony Orchestra was presented with Frederick Stock conducting, last Thursday evening at Orchestra Hall, before the customary capacity audience. For this program the entire Tchaikovsky Symphony in F Minor, No. 4, was performed and evoked a storm of applause. Liszt's Second Rhapsody was also warmly received and Wagner's study, "Dreams," was added as an encore. One of the most enjoyable offerings of the evening was the duo for violin and 'cello from the "Ruses d'Amour" Suite by Glazounoff, and in this number Harry Weisbach and Joseph Malkin made such an excellent impression that the work was repeated. Glazounoff's second Concert Waltz, Liszt's "Rakoczy" March, and the Overture on the Danish National Hymn, by Tchaikovsky, were the other numbers on the program.

There is some probability of the Chicago Symphony remaining intact this coming summer for service right at Orchestra Hall, instead of going, as in former years, to Ravinia Park. It is understood that there will be the usual moving-picture theater arrangement this spring and summer at Orchestra Hall, which will require a larger symphony orchestra than usual. This plan will necessitate some radical move on the part of President Louis Eckstein to procure an adequate orchestra for his season of eleven weeks of opera at Ravinia Park.

The regular concert of the Chicago Symphony under Frederick Stock's direction last Friday afternoon brought forth one significant work in the Symphony, No. 3, in B Minor, by Gliere, with its sub-title of "Ilia Mourometz." The exploits of Ilia Mourometz, a folk hero, form the basis of the four movements of the symphony.

The score of the symphony was brought to America two years ago by Cyrus H. McCormick and presented to the orchestra and Mr. Stock. Despite drastic cuts, the work lasts more than an hour. The orchestra gave a magnificent performance of it and Mr. Stock made the music vivid and graphically clear. The Overture to "Russlan and Ludmilla," by Glinka, and the Brahms Symphony, No. 3, in F Major, were the other compositions on the program.

M. R.

CECIL ARDEN

Contralto, Metropolitan Opera Co.

IN CONCERT

SUMMIT, N. J. (Special to Newark News):

"Roused a crowded house to a high pitch of enthusiasm with her superb voice. Her ability to enter fully into the mood and atmosphere of the songs, she expresses their contrasting moods by finely articulated and significant phrasing, gave distinction and eloquence to all of them."

SYRACUSE POST STANDARD:

Ease and Naturalness Win Large Audience

"Her voice is full, clear, sweet and flexible, there was nothing of affectation in her manner and the lovely tones came with perfect ease and naturalness."

PITTSBURGH DISPATCH:

"She is a singer of fine attainments and made a distinct impression on the great audience. Her voice is not only large, but it is sweet and tuneful, and she sings with a style that captivates."

IN OPERA

IN "L'ORACOLO":

"Cecil Arden as Hua-Quee appeared in the role for the first time. Though not a long role, it is a most important one and Miss Arden, entirely equal to it vocally, proved too that she had a real gift for drama. It is no mean compliment to say that she measured up to her predecessor, Miss Braslau, and won a place for herself in one of the best casts that the Metropolitan shows."—MUSICAL COURIER.

BROOKLYN EAGLE:

"She disclosed a rich, full voice. The freshness of her unvarnished tones, sparkling with the spontaneity of youth and power, and the winsome naturalness of her manner captivated her hearers."

RIDGEWOOD, N. J., HERALD:

"Miss Arden is a great artist and she has not been spoiled by her success. Her youthful spontaneity and beauty, the power and richness of her voice caught the fancy of her audience, and her popularity grew until her hearers waxed enthusiastic and accorded her an ovation."

TRENTON, N. J.:

"Miss Arden has a wealth of deep, rich contralto voice, a skill in using it and a feeling in voicing sentiment and emotion that was altogether delightful to her audience."



56 West 68th Street,

New York

"Zaza" Descends on Quaker City

Philadelphians Find the Ancient Music Mild, but Farrar's Portrayal Holds Them Fascinated—Gabilowitsch in An Absorbing All-Chopin Program

By H. T. CRAVEN.

Philadelphia, Feb. 23, 1920.

THE operatic season's mid-channel was prosperously passed on Tuesday evening when the Gatti-Casazza "Zaza" had its première in this city. Eight performances on the regular series of sixteen are still to be given. They will be distributed through March and April. If the public favor, already so emphatically expressed, continues, the New York Metropolitan will be enabled to record here the most successful season in its history. Shrove Tuesday coincided with the "Zaza" production. Penance, however, seemed not to include abstention from operatic offerings.

There was an overflowing attendance, for which not only Geraldine Farrar but the recollections of a stage sensation of about a quarter-century ago must be held accountable.

Two decades ago operatic composers were craving substance in their librettos. It was obvious that established dramatic hits could potentially fortify even a commonplace score. It was at this time—the year 1900—that Puccini submitted his "Tosca," and almost simultaneously Leoncavallo took the prevailing tip with his "Zaza." Despite theatricism and some shallowness of musical interpretation the former work has certain enduring values. But it must be remembered that the novelty of such glorified incidental music as Puccini devised for "Tosca" was a vivid spur to triumph. It is impossible now to appraise this opera as though it were new. It is—and perhaps greatly to its advantage—"dated." "Zaza" in America is not so fortunately pigeon-holed. It is a twenty-year old

novelty. Leoncavallo's departures and innovations fall upon somewhat jaded and sophisticated ears. We have heard "Louise," "Pelléas," "Coe d'Or," "Königskinder," "L'Amore dei Tre Re," since Leoncavallo turned to the music play. Instrumental effects, treatment of situation, musical idioms on which he may have plumed himself, are now among the conventions of modern opera. "Zaza," as a newcomer in the American repertory is therefore judged, not by its style, with which the public is quite familiar, but by its enduring qualities—a gruelling test for any opera save one of exalted rank.

Such chronic opera-goers as the Metropolitan's vast audience contained were naturally quick to catch its weaknesses. The paraphrasing of "Pagliacci" in the opening act was easily apparent—almost amusingly so. It was evident, too, that Leoncavallo's flow of inspiration was at best but intermittent. His fund of melody was occasionally drafted in "set" pieces. Dufresne's "E facil cosa" is mellifluous and pleasing. A good baritone has appreciable opportunities in "Buona Zaza" and "Zaza, piccola Zingara." The "big scene" music illustrative of the swift conversion of a selfish, soul-sick courtesan by a prattling youngster in a white dress with a pink sash—unfailing stage emblem of virtue and innocence—is sugary and yet, in a way, effective. The composer's fragmentary methods are here in abeyance. The saccharinity at least flows, much as it does throughout Massenet's mediocre opera "Sapho," to which "Zaza" bears certain affinities.

But why loiter over Leoncavallo? He was not the magnet on Tuesday evening. It was, most of all, the seductive Farrar who lured the throng. She writhed, wriggled and "emoted" in dishabille, in daring short skirts, in decorous long gowns and in an auburn wig. Her postures were compellingly remini-

scent of Mrs. Carter. There is no denying the sheer cleverness of the portrayal. It was precisely in the spirit of the material at hand, a gorgeous aggrandizement of twaddle. Vocally the versatile star recalled her earlier days. She sang with far more clarity and freedom of tone than at any time here for three or four seasons. It was a pleasure to note such a renaissance of original gifts. Amato's Cascart was admirably acted. Mr. Crimi's light tenor was advantageously heard in "E facil cosa," and he was at all times dramatically in the picture. There was capable handling of the minor rôles by Kathleen Howard, Millo Picco, Angelo Bada, Marie Tiffany, Mario Laurenti, Frances Ingram and numerous others. The child Toto was presented by tiny Ada Quintana. The

orchestra was in the competent hands of Roberto Moranzoni.

Ossip Gabilowitsch delighted a large audience at the Academy of Music on Friday afternoon with an all-Chopin recital. In technical mastery the performance could hardly have been bettered. The virtuoso poetizes his Chopin and while, of course, there are arguments in support of such readings, an entire recital keyed in a single mood skirts the pitfall of monotony.

A lovely interpretation of the E Minor Nocturne opened the program. The Preludes and the B Minor Sonata were among the other numbers. The only other composer save Chopin who invaded the auditorium was Tchaikovsky with the "Autumn," which was gracefully given as an encore.

Won a Merited Ovation Has Fully Earned Right to be Called A MASTER PIANIST! Henry Triumphs with Orchestra and in Recital

SEATTLE, WASH.,
POST-INTELLIGENCER, Everhardt
Armstrong, Feb. 14, 1920.

"An American pianist playing a concerto by America's most eminent composer won a merited ovation last night at the Seattle Symphony Orchestra's concert in Meany hall. Harold Henry was the soloist, and as to the high quality of his gifts there can be no two opinions. In MacDowell's D minor concerto he revealed not only the technical assurance and clarity of touch that one expects of a virtuoso, but in addition a gusto and virility which are peculiarly his own. The interplay of light and shade in the opening movement gave eloquent testimony of the performer's musicianly insight, while in the presto and finale his confident mastery of the resources of his instrument was manifest. The MacDowell concerto contains poetic moments, and some richly harmonized passages for both piano and orchestra, but in the main it is a work admirably calculated to display virtuosity. Far more enjoyable, as sheer music, was the Chopin polonaise which Mr. Henry gave as his first encore. It was in this that the pianist convinced me that he was something more than a purely intellectual artist—that he possessed genuine emotional depths coupled with a sense of poesy. The enthusiasm with which his audience greeted Mr. Henry's performance was pronounced, and he was repeatedly recalled."

SEATTLE, WASH.,
DAILY TIMES, Feb. 14, 1920.

"Mr. Henry in his sympathetic reading of the MacDowell Concerto No. 2 gave his hearers a most delightful half hour. Mr. Henry succeeded in that most difficult of all tasks, making his piano an orchestral instrument when he wished it to be, and detaching it to become his especial medium at just the right moment to balance the composition, and to contrast and complement the very excellent work of the orchestra. Mr. Henry had the entire good will of his audience, an interest sustained with almost breathless attention to the end. His work was warmly received, his hearers insisting that he give them some evidence of his individual musicianship. This he did most graciously, first with the Chopin polonaise in E minor, followed by the Busoni arrangement of Beethoven's Scotch dance theme. As a third encore he delighted with a composition of his own, 'Dancing Marionettes.'"

PORTLAND, OREGON,
DAILY JOURNAL, J. L. Wallin, Feb. 12, 1920.

"Harold Henry proved to at least the demonstrative majority of those present that he is, as heralded, a master pianist. He is a performer who resorts to neither trickery nor mannerism to arouse wonderment or temporary enthusiasm. His is dignified playing characterized by brilliant technique, singing tone and elegant phrasing."

PORTLAND, OREGON,
OREGONIAN, Joseph MacQueen, Feb. 12, 1920.

"It is a great pleasure to record that Harold Henry, American pianist, won much success Wednesday night in the Heilig Theater when he appeared in concert that was remarkable for his quiet, non-sensational but brilliant playing. Mr. Henry's audience of last night could not have been more cordial and enthusiastic in recognizing his musical genius. He is sane and common sense in appearance,

and plays without any affectations or atmosphere of mystery. He has fully earned the right to be called a master pianist. He has a quiet manner and inclines to quiet piano pieces. He shies at the creation of musical skyscrapers. His concepts of the Bach, Brahms and Schubert selections were marked by fine satisfying pianism, with sure, velvety touch and cultured phrasing. When Mr. Henry came to play the Chopin 'Etude,' opus 25, No. 9, piano students recognized it as an old favorite and applauded its rendition so warmly that it had to be repeated. Mr. Henry's own 'Dancing Marionettes' is a creation of sunny beauty and joy, and it, too, had to be repeated. His Moszkowski 'Caprice Espagnole' was quite a brilliant affair. His extra numbers were 'Scotch Dance' (Beethoven), 'A Flat Polonaise' (Chopin), and 'Nocturne' (Grieg)."

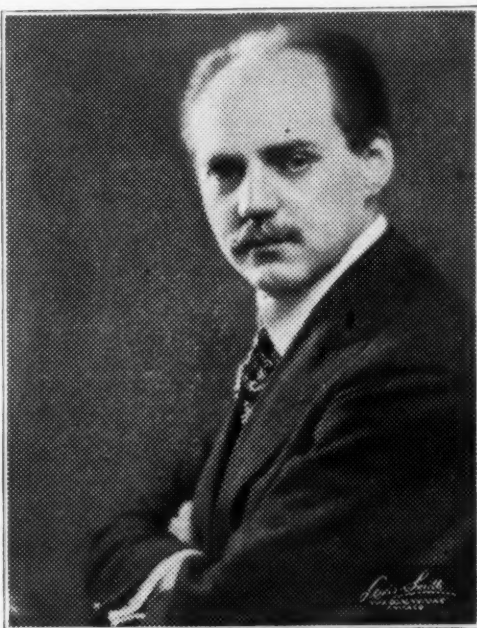
PORTLAND, OREGON,
TELEGRAM, Aileen Brong, Feb. 12, 1920.

"Portland music lovers who failed to attend the concert given by Harold Henry, American pianist, missed a rare musical treat. Mr. Henry is a thorough, all-around musician. His playing is clear and clean cut, his technique adequate to the most exacting demands. While he might well be classed as an intellectual musician, his playing is far from cold, and his interpretation of the old and the new masters was a delight. His wholesomeness and pleasing stage presence added in no slight degree to the enjoyment of the evening. Mr. Henry is a skillful program-maker, choosing an alluring assortment of numbers from both the old and the new schools. It was the MacDowell 'Keltic Sonata,' which followed, however, that made the audience realize they were listening to a program out of the ordinary. This was played with a simple dignity of feeling and a technical brilliancy that evoked a furor of applause, to which he responded with the Beethoven 'Scotch Dance.'"



Chicago Daily News

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STEINWAY PIANO USED

Recitals of Galli-Curci and Grainger Main Events of Philadelphia's Week

Coloratura Amazes Hearers with Technical Tours de Force—Modernism Pervades Noted Pianist-Composer's Program—Novelty Played by Orchestra Ensemble—Concerts by Welsh Choir and Courboin.

PHILADELPHIA, Feb. 21.—The week just ended has been one mainly of recitals since the orchestra was off on tour, and none of the visiting orchestral organizations was scheduled for Philadelphia.

The usual thronged Metropolitan Opera House, plus a crowded stage, greeted Amelita Galli-Curci at her final recital here for the season. She gave a varied and taxing program, which in its extent and its latitude pleased her admirers. Mme. Galli-Curci did not spare herself, either in program making or in rendering the numbers she had chosen. For one thing, she did the unusual "stunt" of putting on three of the most involved and grueling of the coloratura arias, the "Caro Nome," from "Rigoletto," the "Qui la Voce" from "Puritani," and Dell'Acqua's "Villanelle." Her technique was simply amazing in her exposition of the floridities of the music. Especially charming was a Spanish song, "Clavelitos," which she sang in its own language, with great dexterity and almost inconceivable speed of utterance, yet without losing any of the musical values. Her English diction has improved in clarity of enunciation, and her songs in the language of the land were perfectly intelligible. Homer Samuels was the solo accompanist and Marcel Beranger the masterful flautist whose agile instrument vied with the diva's voice in agility.

Modernism, "aggressive modernism," one local critic pointed out, not only dominated but pervaded Percy Grainger's program at the Academy of Music the other night. The only thing not of the modern school was a Bach composition, and that was not in its native estate of classic contour, but as rather orchestrally arranged by Busoni. Mr. Grainger's main number was a sonata by Cyril Scott, which it has been pointed out is really in seven movements, since the conventional four are linked by intrudes. Whatever values this portentous work had were conferred on it by Mr. Grainger's skillful performance. His own *esprit*, unhampered by the trammels of an ungrateful work, was divulged in some subtle interpretations of a Debussy group. Perhaps the most enjoyed moments of the concert were those devoted to his new piano transcription of the rollicking Gaelic reel, "Molly on the Shore."

The Philadelphia Orchestra ensemble appeared for the Chamber Music Association at the Bellevue Stratford, Sunday afternoon. This was next to the last setting of the season. The personnel of

the organization, all of them "firsts" of their various choirs in the Philadelphia Orchestra, is Thaddeus Rich, first violin; David Dubinsky, second violin; Samuel Belov, viola; Hans Kindler, cello; Anton Torello, contrabass; André Maquarre, flute; Marcel Tabuteau, oboe; Daniel Bonade, clarinet; Richard Krueger, bassoon, and Anton Horner, horn.

The Septet of Beethoven, a work not unfamiliar here, was the opening number, four movements being beautifully played. Lefevre's Quintet, a novelty, was very interesting in its display of the resources of the several instruments involved, flute, oboe, clarinet, bassoon and horn. Two movements of Heinrich Hoffman's Octet were played, of which the Gavotte was particularly fetching. Its construction adroitly avoids the sense of the orchestral, which might be expected from the number and category of instruments concerned. It was given a finished performance.

The Mountain Ash Male Choir was heard to advantage in a Witherspoon Hall concert. This organization, direct

from Wales, is highly trained in concerted singing. The director, Dr. T. Glyndwr Richards, obtained some unusual effects from his forces. Solos and duets by members of the choir revealed a number of skilled artists with voices of fine quality and the characteristic Cymric timbre.

The second of the Lenten series of recitals by Charles Courboin, given on the Wanamaker organ, featured several seasonable compositions by Italian and British composers. One of the interesting numbers was Mr. Courboin's improvisation on themes from Percy Grainger's works. A transcription of Elgar's "Pomp and Circumstance" march made it as effective for the organ as for the originally intended military band.

W. R. M.

Josef Hislop to Tour America

Josef Hislop, Scotch tenor, born in the same town from which Mary Garden hails, has been engaged for a concert tour in the United States during the season of 1920 and 1921, by R. E. Johnston and Paul Longone. Mr. Hislop recently won operatic successes in London, Milan and Rome.

Fauré's Condition Alarms His Friends

PARIS, Feb. 6.—The poor health of Gabriel Fauré is causing his friends considerable anxiety. However, the latest advices from the south of France, where he is residing, are somewhat reassuring.

R. B.

APPELBAUM PLANS ARTISTS' CONTESTS

New Musical Bureau Announces Means of Bringing Out Young Musicians

What is reported to be a departure in concert bureaus has been organized under the name of the Musical Bureau of America, with Mischa Appelbaum as president and executive director. Mr. Appelbaum, who first became connected with concert work by the musical programs held in connection with the Humanitarian Cult, of which he was organizer, in discussing the new organization, said that the bureau "is to satisfy artist and public, and yet be on a firm business foundation." Mr. Appelbaum says before accepting an artist he will have a committee of prominent critics pass on his work and his possibilities. Especial attention is to be paid to the programs and accompanist of the artists. The advertising and publicity of the musical bureau are also, it is announced, to be done with dignity and with particular care, as it is Mr. Appelbaum's belief that generally not enough care is spent on these points.

"In the matter of fees," says Mr. Appelbaum, "the bureau makes a departure by charging 15 per cent on all bookings, but accepting no other fee or retainer. The artist is to pay for all legitimate expenses, such as advertising, stationery, etc., receiving the benefits of all professional discounts. After all the expenses are paid from the artists' recitals, half the profits of the recital will go to the bureau and half to the artist. Besides this, however, the bureau will divide one-third of its yearly net profits among its artists, pro rata according to their individual earnings. Mr. Appelbaum has also announced a plan and contest to introduce unknown artists. Any young artist may make application to come under the management of the bureau, accompanying his application with a fee of \$5 to pay for the expense of handling the application and obtaining hearings before musicians.

"Hearing before prominent teachers will be given these young artists, who will be advised concerning their works. From each type of musician the seventy best will be selected and a series of contests will be held, with prizes of \$500 to \$1,000.

"There will also be contests among the prize winners, and those chosen as the best will be accepted as regular artists by the bureau. The registrations must be in the hands of the committee by April 1. Similar contests are to be held each year."

BOLM BALLET WITH DAMROSCH SYMPHONY

Russian Dancer's Troupe Aids at Carnegie Hall Concert for Young People

Assisted by Adolph Bolm and his Ballet Intime, the New York Symphony gave another concert in its series for Young People at Carnegie Hall on Feb. 21. Hidden behind a leafy screen, Mr. Damrosch's men offered the Prelude to the third act of "Lohengrin" and two movements from Tchaikovsky's "Pathétique," Mr. Damrosch then resigning his baton to M. Pollain for the accompaniments of the pantomimes.

The Russian Ballet has left in its wake a myriad of imitators and followers. But Mr. Bolm is of the manner born, and outstrips them all by his very heritage. In his own dancing he has made strides beyond even his brilliant work with the Diaghileff forces, and as a creator, these choreographic pastels, all of which he planned and staged, reveal the subtle attention to detail which makes his conception of dancing seem a focussing point for all other arts. Chief interest on Saturday centered in Mr. Bolm's own dancing, which included a delightful *scherzando* interpretation of the Schumann "Carnival"; a forceful setting of Rachmaninoff's G Minor Prelude, inspired by a frieze of a Greek warrior and Pallas Athena; a brilliant dance to the Seguidilla of Albeniz, which undoubtedly found its conception in Zuloaga, and which had to be repeated; and finally the fiery Assyrian dance from "Marouf," to all of which Bolm lent superb work. Praise must be accorded to the exquisite conception and dancing of Griffes' "White Peacock," done by Margit Leeras, as well as the admirably conspired work of Ruth Page and Alexander Oumansky. Other works interpreted by the distinguished group of mimes who have gained inspiration from Bolm's gifts, were Tchaikovsky's Humoresque, Grieg's "Papillon," Faure's Pavane, Tchaikovsky's "Puss in Boots," Liszt's "Dream of Love," a Chopin Valse and Moussorgsky's "Hopak." One of the largest audiences of the season showed constant and delighted enthusiasm with the program.

F. R. G.

Elman Is Damrosch Soloist in Brooklyn

The New York Symphony added another brilliant concert to its Brooklyn list on Saturday afternoon, Feb. 14, when Mr. Damrosch led his forces in the Franck Symphony and the "Daphnis and Chloe" of Ravel. Mischa Elman was soloist, performing the Tchaikovsky Concerto, in which he demonstrated once more his facility of execution in extremely difficult passages, and the beauty and richness of his tone. He was recalled a score of times.

A. T. S.

RUTH RAY TRIUMPHS as SOLOIST with CHICAGO SYMPHONY ORCHESTRA ON FEBRUARY 13 and 14

"PROVED A SENSATIONAL SUCCESS"—Herald-Examiner

VIOLIN OF RUTH RAY RECALLS THE SILENCED SONG OF MAUD POWELL

W. L. HUBBARD in Chicago Daily Tribune, Feb. 14, 1920:

"Chicago may well be pleased, and Illinois, which only lately lost its most gifted violinist daughter, Maud Powell, may, not without good reason, look to Miss Ray to win for herself a place equally prominent with that which her eminent predecessor honored by her worth as a woman and an artist. For Miss Ray disclosed qualities yesterday which recalled Maud Powell and her abilities. The Mendelssohn Concerto does not, of course, positively fix a violinist's place and power, but in her playing of it Miss Ray used a full, virile tone similar to that Maud Powell won from her instrument. There was much of the same technical precision and surety, the same fine rhythmic sense, the same clear broad grasp of musical values, and the same wholesome poise and simplicity in manner and performance which made the late violinist so excellent. Miss Ray has been richly endowed. She has gained a great deal that is of high worth through study and endeavor. She accomplished much that is of true merit, and she should go far."

KARLETON HACKETT in Chicago Evening Post, Feb. 14, 1920:

"The soloist of the afternoon was Miss Ruth Ray, a young violinist in whom Chicago is proud to claim a considerable part. Miss Ray played the Mendelssohn Concerto for violin with such comprehension of the music and such command of her instrument as won for her a great success with the public. There was a poise in her playing that was most satisfying. Her tone was ample in volume, rich in quality and always firm, while her finger technique was notably clean. She had a grasp of the music that seemed to understand every phase of the varying moods and then the something beyond, the intuition for its meaning, which gave the vital quality. Miss Ray has something of her own to say with the violin, and something that comes from her own sense of the music. There was a gratifying maturity to her thought and vigor in her mode of expression."

EDWARD C. MOORE in Chicago Daily Journal, Feb. 14, 1920:

"She played the Mendelssohn concerto, and did it extremely well. Her tone was of fine quality, her intonation was correct, the technical display of the piece was expertly brilliant, and there was persuasive expression in her interpretation. Better than all these, she has the valuable gift of personality, the power to make an audience like her while she is on the stage. A person either has it or does not, and Miss Ray has it. Consequently her reception by the audience was more than merely cordial and admiring, but warm to the point of enthusiasm."

HERMAN DEVRIES in Chicago Evening American, Feb. 14, 1920:

"Miss Ray, who is not a stranger in these parts, returns to us, after study with foreign masters of renown, the possessor of much assurance and a thoroughly grounded technique. The quality of tone which she draws is notably of vibrant warmth and depth."

MAURICE ROSENFELD in Chicago Daily News, Feb. 14, 1920:

"She gave a musical, technically clean and refined interpretation of the Mendelssohn E minor concerto. Miss Ray has a demure, modest stage appearance, and is also already far on the road to virtuosity. Her mechanical equipment is that of most Auer students, clean, finished and refined, the tone is good, with carrying power, and her interpretation is artistic and conforms with the musical tenets of the classical school. She was cordially received and made a genuine success at her debut with the orchestra."

HENRIETTE WEBER in Chicago Herald and Examiner, Feb. 14, 1920:

"In the round of professional concert going it is always a matter of special pleasure to be able to record the success of a young artist. This can be done with more than just a bit of good grace in the case of Ruth Ray, who achieved the distinction of appearing as solo violinist with the Chicago Symphony Orchestra yesterday and made good. She selected the Mendelssohn concerto for her introduction. There was in most of it evidence of deep musical feeling and a well developed technique."

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PITTSBURGH HAS A STIRRING WEEK

Alda, Hackett, Bauer, Thibaud,
Stokowski and Maquarre,
Visiting Notables

PITTSBURGH, PA., Feb. 22.—The Heyn Recitals closed this week with a successful concert by Frances Alda, soprano, and Charles Hackett, tenor, of the Metropolitan Opera. Mme. Alda revelled in early Italian, French and English airs, including the inevitable "The Lass With the Delicate Air" and the Puccini "Un Bel Di." For her final group she gave songs by James H. Rogers, Liuerance and Woodman. We found her voice warm and her style ingratiating. Charles Hackett leaped into immediate favor with "Ecco Ridente." This he followed by three excellent lyrics. The program closed with a duet from "Bohème." Erin Ballard at the piano was a surprise and relief. She is as unlike the professional accompanist as she is acceptable.

On Friday night and Saturday afternoon the Philadelphia Orchestra appeared with a trinity of soloists: Harold Bauer, Jacques Thibaud and André Maquarre. The orchestra, triumvirate of soloists and large audience were in holiday mood and the result was a concert that was the most stimulating of a stimulating season. Leopold Stokowski chose the "Leonore" No. 3 to open the evening. The Bach Brandenburg Concerto No. 5 with its inspired flute, piano and violin polyphonic interweavings made a profound impression. The orchestra played "L'Après midi d'un Faune." It's an off year when we don't get this exquisite orchestra perfume at least three times. The program concluded with the Chausson Concerto, a work of gigantic proportions, turned out of a new mould. Harold Bauer and Jacques Thibaud played it amazingly and so did Leopold Stokowski. They caught every bit of its kaleidoscopic beauty. The orchestra comported itself as it usually does; is it not the finest accompanying

organization in the country? The same program was repeated Saturday afternoon before a large audience.

On Friday night the Mendelssohn Choir gave a miscellaneous program of choral war-horses and choral novelties. This excellent organization under the baton of Ernest Lunt has forged ahead until it is one of the most important singing bodies in the state. The choir sang two Ornstein numbers, a *cappella*, in compelling fashion. These works, by the way, are of the utmost difficulty and at the same time they are most agreeable to hear. Nathaniel Dett's "Listen to the Lambs" received an inspired obligato from Esther Blue. Martin's "Hail, Gladdening Light," with a quartet of soloists was given a noteworthy reading. The second part of the program was given over to the Spring section of Haydn's "Seasons." Mrs. Genevieve Elliot Marshall, soprano, gave a good account of herself. Edmund Ebert, tenor, sang his arias acceptable and Frank Cuthbert, bass, rolled out his recitatives in the traditional oratorio manner. Walter Fawcett registered the huge Carnegie organ in an orchestral fashion. The choir sang in a most commendable style.

T. Carl Whitmer at the Sixth Presbyterian Church is doing an unusual work. Throughout Lent he is giving a series of musical illustrations of the "Seven Last Words." His choir is augmented by Ethel Whittlesea, harpist; Mrs. Howard Noble, violinist; Ralph Lewando, violinist; Hubert Conover, cellist; Roy Schumaker, trumpeter.

H. B. G.

Mary Cavan and William Robyn Sing in Capitol Theater Production

Mary Cavan, the soprano who appeared a few years ago with the Chicago Opera Association, last week took the leading part in "In a Persian Garden" at the Capitol Theater. This being the first time that "In a Persian Garden" has been given in operatic form. Miss Cavan carried the audience by storm. Her clear enunciation deserves praise. Another feature was the youthful lyric tenor, William Robyn, who sang the leading tenor part. He disclosed a sympathetic voice. The Capitol Symphony Orchestra, under Nathaniel Finston, entered into the spirit of the offerings.

SINGING OF A RARE AND EXALTED ORDER

Mabel Garrison Attains New
Artistic Heights in Her
Recital Appearance

Once in a while a perfect piece of work is done. It may be a picture, a cathedral, a muffin, or a musical program, but whatever it is, the occasion is rare enough to cause a paean of thanks to rise. Such perfection was Mabel Garrison's singing at Carnegie Hall on the afternoon of Feb. 23. Not the least remarkable feature of the program was the fact that this coloratura of coloratura singers disdained altogether to sing anything operatic. Many of the songs had altitudinous high notes, D's and E flats above the staff, but there was no *Gilda-Lucia-Violetta* stuff.

The program began with Haydn's "The Sailor's Song," followed by an eighteenth century Tambourin and Wekerlin's "Fleur des Alpes," which served to get the singer into her stride. The real business of the afternoon, however, began with Erich Wolf's "Fairy Tales," a tiny song so lovely and sung with such flawless art as to bring a catch to the throat of the listener. Brahms's "Immer Leiser Wird Mein Schlummer," which followed, sung in English translation, was another impeccable bit of singing. The tone was lovely and the interpretation superb. Only Elena Gerhardt in her best days could sing this song so splendidly. The three Hugo Wolf songs were cleverly contrasted and were interesting in performance. "The Forsaken Maiden" was the best of the three, though "The Water Sprite," a song somewhat in the style of Carl Loewe, was sung with spirit and finesse.

The third group had two high spots in it, Fourdrain's "Il Etait Une Bergère," a naughty little French bit of narrative, and Granados's "Elegia Eterna." The latter of these songs is a grilling thing, bristling with strange intervals, high notes, long sustained phrases and all things that make singing difficult. It is significant that Miss Garrison's best work was done in her most difficult num-

ber. Other songs in this group, by Debussy, Debussy and de Falla, were well done. The final group in English was of less interest than the rest of the program, the only particularly striking number being George Siemmon's "Peace" which was very beautiful.

It is difficult to speak of Miss Garrison's singing as a whole without lapsing into superlatives. She is the only singer now before the public whose scale is absolutely even from top to bottom and in loud and soft tones. Her sense of pitch is unerring, her phrasing musicianly to the last degree, her voice of thrilling loveliness and—but what is there left to say?

It might be added that both Miss Garrison and George Siemmon, who accompanied her, disdained notes of any kind which alone should make them unique in the concert world. It is a matter of regret that Mr. Siemmon is not heard more frequently as an accompanist, as there are few of his class.

J. A. H.

Bertram Bailey Presents Songs by John Loughran

At the De Witt Clinton High School, New York, on Friday morning, Feb. 20 at 11, Bertram Bailey sang to an audience of 2500 high school boys, presenting with success nine songs by John Loughran, one of the instructors in the school. With him appeared May Dearborn Schwab, soprano, who gave three of Mr. Loughran's songs delightfully. The auditorium was then cleared and another 2500 boys filed in and Mr. Bailey repeated the nine songs for them. Mr. Bailey was introduced by Charles Isaacson. At the close of the program the assemblage gave the high-school cheer for Mr. Loughran in thrilling fashion.

Report Sixty Boston Symphony Me Seek Membership in Union

(By Telegraph to MUSICAL AMERICA)

BOSTON, Feb. 24.—Sixty members of the Boston Symphony are reported to have applied for membership in the Musical Union. However, the management reiterates that it is confident the orchestra will not be unionized. The trustees held a special meeting to-day to take definite action.

C. R.

GRETA MASSON

HER RECITAL IN WINNIPEG ON FEB. 2, 1920 AN EXTRAORDINARY TRIUMPH

The Press Notices, UNEDITED, follow:

Winnipeg Telegram, Feb. 3.

GRETA MASSON IS GRAND TREAT AT WOMAN'S CLUB

New York Singer Has Sweet-Toned
Clear Soprano Voice

The hour of music at the Women's Musical Club was particularly delightful on Monday. The entire program was given by Miss Greta Masson, of New York, and by the charms of personality and sweet-toned, clear soprano voice she carried her audience with her through a splendidly arranged program.

To mention Miss Masson's performance is to mention the consummate artistry of her interpretation. Possibly the most outstanding feature of work is the ease with which she sings and the artistic conception she has of her songs. Her voice is exceedingly sweet and flexible, and her enunciation was remarkably clear throughout her entire program.

The program opened with a group of Russian songs. Rachmaninoff's "The Isle" was particularly well interpreted. For her second group she sang two French songs by Fourdrain and two by Chausson, the latter's compositions were "Le Temps des Lilas" and "Les Papillons." The love theme in the first song was delightfully rendered.

Scarlatti's "Le Violette" and "Il dolce canto" by Rode comprised the next group, and were among the best numbers on her program. Rode's composition was exquisitely sung, and Miss Masson received an ovation encore at its conclusion.

The last was made up of ballads, and in these Miss Masson excels. Her rendition of these num-

bers was so sympathetic in its interpretation that she completely captivated her audience. "At the Well," by Hageman, was outstanding in the group, as was "Joy," by Beatrice McGowan Scott.

Mr. Fred Gee was a thoroughly capable and sympathetic accompanist throughout.

Winnipeg Free Press, Feb. 3.

MUSICAL EVENTS

WOMEN'S MUSICAL CLUB.

The weekly event of the Women's Musical Club yesterday took the form of a recital by Miss Greta Masson, soprano of New York. The largest audience of the year filled the concert hall and enjoyed a rare musical treat.

Miss Masson proved herself a finished artist. Her voice is sweet and sparkling, and her enunciation excellent, but perhaps her success is equally due to the manner in which she enters so completely into the mood of each selection. From the first she held the sympathy of her audience by her charming personality and easy poise.

The program—a most interesting one—was, as Miss Masson pointed out, made up of modern compositions with the exception of the Italian group.

The recital opened with a group of Russian songs. Rachmaninoff's gem of nature, "The Isle," being brilliantly sung. These were followed by four French songs of Fourdrain and Chausson, including "Le Temps des Lilas," a tender love song by Chausson, and "Les Papillons."

In the Italian group Miss Masson proved that she is capable of interpreting the old masters with as keen insight as the modern composers. Scarlatti's beautiful "La Violette" was exquisitely sung and in Rode's "Il Dolce Canto" (Theme and Variations) the coloratura passages of the variations were particularly brilliant. Miss Masson received an ovation encore. With the exception of the Persian song, the last group was American, and the artist did full justice to our composers. Too much cannot be said of Mr.

Gee's splendid work at the piano. He is himself a real artist, and gave Miss Masson the excellent support which she deserved.

Winnipeg Tribune, Feb. 3.

MUSIC

WOMEN'S MUSICAL CLUB
ENJOYS MONDAY RECITAL

By LILLIAN SCARTH

Greta Masson, soprano of New York, a singer with a fine gift of interpretation, gave a recital at the Women's Musical Club Monday that stirred a large audience into enthusiastic expression of its genuine pleasure. The afternoon had the merit of novelty as well as interest and worth. Within the bounds Miss Masson set for herself, everything was musicianly and artistic; she used to excellent advantage a voice which charms most in its upper and upper medium register, and particularly in piano and pianissimo effects. As for phrasing, breathing and other technicalities, to the majority of the audience there was nothing to criticize. Plenty of vocalists have come to Winnipeg with a good deal more acclaim and a good deal less art. The singer had a dependable accompanist in Fred M. Gee.

The program began with a group of Russian songs by Rimsky-Korsakoff, Rachmaninoff and Grechaninoff, of which "The Snowdrop," by the last-named composer, probably gave the greatest enjoyment; it seemed to hold a lyric stimulus of spring. The French and Italian songs, however, were the most effective and finished offerings, especially those of Chausson, Scarlatti and Rode, where her grace and well-controlled tone made her performance a musical pleasure.

In the American group Hageman's "At the Well," with a copious and scenic piano accompaniment, pleased immensely and was repeated. "Smilin' Through" and "The Indian Love Song" charmed as usual.

Lastly, Miss Masson's stage appearance and manner excited the admiration of the audience. There was only one thing to complain of—the ventilation of the concert-room.



Photo by Alfred Oyer Hoken

Winnipeg City Life, Feb. 7.

The members of the Women's Musical Club had a great treat last Monday afternoon when Greta Masson, soprano, from New York, gave a song recital. The Fort Garry concert hall was crowded. Miss Masson is richly endowed with all the gifts which make an artist; and she is an artist in every sense of the word. Possessing a clear and bright soprano voice of extensive range, over which she has perfect control, she puts her soul into everything she sings, while her enunciation is beyond praise. With exquisite phrasing and artistic interpretation, what more can be desired? Her programme consisted of four groups of songs—Russian, French, Ancient and American. The artist was quite as successful in one style as another. The intense passion shown in "Le Temps des Lilas," by Chausson, was a splendid contrast to the crisp lightness of the same composer's "Les Papillons." The brilliant coloratura in Rode's "Air with Variations" was sung just as easily as the cantabile numbers. It is hoped we shall hear her again at no distant date.

Not a little of the success of the recital was due to the splendid accompaniments of Fred Gee. He never played better.

Management: Haensel & Jones, Aeolian Hall, New York

Personal Address: 1 West 67th St., New York

SECOND BALLAD CONCERT ENLISTS FINE ARTISTS

Nevada Van der Veer, Irene Williams,
Van Vliet, Reed Miller and Weldon
Give Program

That there is a field in New York for the exploitation of the simpler forms of song-music as well as for the florid, the exotic, not to mention the exclusively operatic type, has been again proven this season by the unmistakable success thus far of the Ballad Concerts sponsored by Mr. and Mrs. Frederick Warren. An audience, moderate-sized but obviously of the cognoscenti, listened with marked pleasure to the second of the series on Monday afternoon, Feb. 23, when there were enlisted the services of Cornelius Van Vliet, 'cellist; Nevada Van der Veer, mezzo; Reed Miller, tenor; Henry Weldon, baritone, and Irene Williams, soprano, in a long and varied program. Fluency of technique and a tone of considerable volume and sweetness marked Mr. Van Vliet's playing of a Porpora sonata and pieces by Jeral and Kaempfer. The "Carnival Scene" held much atmosphere, adequately conveyed, and the solo added in encore MacDowell's "To a Wild Rose." Nevada Van der Veer and Reed Miller delighted their hearers with their singing of the duet in the first act "The Jewels of the Madonna." Henry Weldon substituted two Godard numbers in good style for the drinking song

from Bizet's "Jolie Fille du Perth." His second group was of English ballads.

Irene Williams gave first the "Depuis le jour" from "Louise," to which she brought freshness and sweetness of voice, if not great subtlety of interpretation. Her second offering was Macfadyen's "Inter Nos" and White's "Robin Song." Reed Miller sang in robust and manly fashion Strickland's East Indian song cycle, "A Beggar at Love's Gate," following it as encore by "Lindy Lou," written for Mr. Miller by the same composer, and sung effectively. Mme. Van der Veer's mellow voice was heard to fine advantage in her sympathetic interpretation of three Cadman songs, "Birds of Flame," "Glomourie," and "Fount Bimini." The two Mendelssohn duets, "Autumn Song" and "The Maybells and the Flowers," with which Mme. Van der Veer and Mr. Miller closed the program, produced much enthusiasm in the hearers. C. P.

Woodstock Trio in Recital

The Woodstock Trio, composed of Lisbet Hoffmann, pianist, Hans B. Meyer, violinist, and James Gordon, 'cellist, gave a most enjoyable program in Miss Hoffmann's Carnegie Hall studio on Feb. 22. Rachmaninoff's "Theme with Variations" was charmingly delivered. Other numbers included Henry W. Closson's "In the Northern Hills," in manuscript, presented for the first time, and Arensky's trio. Miss Hoffmann delighted the audience with two solo groups.

"ITALIAN NIGHT" CONCERT GIVEN AT METROPOLITAN

Nine Singers, Chorus and the Stage
Band Present an Extended Program on Sunday

Given oratorio fashion, without action, costumes or scenery, four opera scenes delighted a huge audience at the Metropolitan Opera House Sunday night. The concert was announced as "Italian Night." Nine soloists, the chorus and the orchestra, all under the direction of Giulio Setti, united to make the program one of the most notable in the Metropolitan's Sunday concert series. The chorus was easily the stellar attraction of the evening, singing with a glory of tone and a precision of attack that well might challenge comparison with any other operatic chorus anywhere. Mr. Setti's conducting was such as to prompt a wish that he might conduct some of the Italian operas that are entrusted to other hands at the Metropolitan, though doubtless his work as chorus master is of paramount importance, as results have proved.

The opera offerings were the convent scene from Verdi's "Forza Del Destino," the Prologue from Boito's "Mefistofele," the Mad Scene from "Lucia" and the triumphal second part of Act Two of Verdi's "Aida." Rosa Ponselle's voice is never lovelier than in the prayer of the "Forza del Destino" scene. She sang it very beautifully Sunday night. Mar-dones surpassed himself in his noble de-

livery of the bass airs. Malatesta sang in place of d'Angelo. The male chorus was altogether admirable.

It was in the "Mefistofele" Prologue, however, in which the orchestra was reinforced by a stage band behind the scenes, that the chorus did its most superb singing. Didur, who presented the sacrilegious "Ave Signor," a mockery of heaven and earth, was scarcely a model of tone production, but there were Satanic flashes in his singing that gave the scene its necessary touches of brimstone. The beauty of Boito's choral music alone should justify an occasional revival of the opera.

Assisted by Giovanni Martino and the chorus, Evelyn Scotney stirred enthusiastic applause by her singing of the "Lucia" excerpt. The "Aida" scene, in which Rosa Ponselle, Jeanne Gordon, substituting for Frances Ingram, Crimi, Zannelli, Martino and d'Angelo appeared with the chorus and the stage band, was notable chiefly for the prodigious volume of sound achieved without blurring the architectural lines of the Verdi ensemble. Wonder was prompted as to why Miss Ponselle, whose repertoire, as a matter of record, consists of just three operas, never has essayed *Aida* at the Metropolitan. She should sing it superbly.

O. T.

American Composers Featured in New John Church Sample Book

A new "supplementary vocal sample book" has been issued by the John Church Company, containing songs for recital and teaching purposes all issued since last October. The book has been brought out in excellent style, on lighter paper than the company's customary sample book. Among the composers represented are Mana-Zucca, W. H. Neidlinger, Charles Gilbert Spross, Cecil Burleigh, Harriet Ware, Mary Turner, Salter, John Barnes Wells, Daniel Gregory Mason, R. Nathaniel Dett, Paul Ambrose, Mabel Wood Hill, Dorothy Gaynor Blake, Lynnel Reed, Eduardo Marzo, G. Tilden Davis, G. Vargas, C. Hugo Grimm, Fred Mauer and J. E. Roberts.

Hanna Brocks-Oetteking Has Aid of Kriens in New York Recital

Hanna Brocks-Oetteking, New York soprano, was heard in a delightful song recital, assisted by Christiaan Kriens, violinist-composer, in Carnegie Chamber Music Hall on the evening of Feb. 21. Mme. Oetteking sang effectively a group of songs arranged by Kurt Schindler: Rimsky-Korsakoff's "Hymne au Soleil," Debussy's "Les Cloches," Rabey's "Tes Yeux," Decreus's "L'Oiseau," Kriens's "Evening Song," with violin obligato by the composer; Rihm's "The Rose," Mana-Zucca's "Daddy's Little Boy" and Bainbridge Crist's "April Rain," all of which won many rounds of applause for the singer. Mr. Kriens played charmingly a group of his own works and Umberto Martucci provided sterling accompaniments for both soloists.

Eleanor Spencer Sails to Fulfill European Engagements

Eleanor Spencer, the gifted American pianist, sailed from New York on Sunday, Feb. 22, aboard the *Oskar II* for Copenhagen, where she is to appear in recital on March 11. Directly after her appearance there, Miss Spencer leaves for Holland, where she plays at Amsterdam and The Hague on April 7 and 8. Mengelberg cabled to have Miss Spencer play the Tchaikovsky Concerto as soloist with him in his regular concerts of the Concertgebouw Orchestra in Amsterdam, but she could not get there in time. She expects to play this postponed date with him later. In May she will give a recital in London. As to her plans further than that Miss Spencer was not decided on leaving New York last week. She will concertize in Europe for the balance of this season, at any rate.

Kingston in Brooklyn's "Cleopatra's Night"

It was erroneously stated in last week's issue of *MUSICAL AMERICA* that Orville Harrold sang the part of *Meimoun* in the production of "Cleopatra's Night" in Brooklyn. The part was taken by Morgan Kingston, to whom all credit for the excellent performance should be given.

HUNTINGTON, W. VA.—Mrs. Cyrus Van Bibber is organist at the First Congregational Church, succeeding Miss Fröelich, who has resigned to accept a similar position at Trinity Church.

MADAM CORLEW SMITH SOPRANO

A few press comments of her recent Recital in AEOLIAN HALL

What New York Critics said:

New York Herald, January 31:

"At Aeolian Hall another debut occurred, that of Mabel Corlew Smith. Her voice proved pleasing in quality, light and mellifluous. She has a command of style and sings with smoothness. Her pianissimos were lovely. She adds intelligence to her natural gift of voice. Her enunciation and phrasing were admirable. At the conclusion of her program most of her audience was still there quite content to hear more."

New York Sun, January 31:

"Her well chosen program included old classic airs, modern French and Russian songs, and a manuscript song by Sturkow-Ryder entitled 'Loneliness.' The singer's work disclosed fine taste, intelligence and a good command of style."

New York Tribune, January 31:

"... She is a soprano possessed of a good deal of taste. A voice of pleasing quality. Coenraad Bos furnished his characteristically sympathetic accompaniments."

New York Times, January 31st:

"Mabel Corlew Smith, whose first recital attracted a large audience, gave her hearers pleasure in airs of French and English. Few could surpass her tasteful songs like pearls of a size, among which W. A. Fisher's 'I Heard a Cry' earned an encore. The former Chicago singer has a charming stage presence."



A Tribute from David Bispham

New York, February 10th, 1920.

My dear Mrs. Smith:-

I have rarely heard a more successful debut than the one you gave at Aeolian Hall recently. Your lovely voice was in its most exquisite condition.

You know what I think of American singers as a whole; and I am glad to say to you in person, that you are one of the best among the best. Were you a foreigner you would stand immediately among the highest, and every vocal organization in this country that engages artists would engage you. Before the war, I would have advised you to go to Europe, not to study, for you are blessed by nature with all that European teachers are supposed to supply, but now, if America is good enough for Europeans to make money in, it is good enough for Americans to succeed in; and I do the clever conductors of our Orchestras and Oratorio Societies, and the managers of our hundreds of musical women's clubs the compliment to say, that I am fully aware that they are able to know a good thing when they hear it.

I do not presume to advise anybody, but if I did, I would say to them: "If you are looking for a beautiful voice, and the beautiful woman to whom it belongs, engage one of the best of American Sopranos that our country can boast of, Madame Mabel Corlew Smith."

With very best wishes and predictions for your great success, I am,

Very sincerely yours,

(Signed) DAVID BISPHAM.

313 WEST 87th STREET

NEW YORK CITY



TERRYVILLE, CONN.—Mrs. Nellié Baldwin, soprano, has been engaged as soloist at the Congregational Church to succeed Melvina Clow, resigned.

EVANSVILLE, IND.—An interesting concert was given on Feb. 14 by James R. Gillette, organist; Pedro Krauss, tenor, and Frank Schmidt, violinist.

COLUMBIA, S. C.—Anna Wallace, of the piano department of Chicora College, was recently heard in recital under the auspices of the Afternoon Music Club.

POUGHKEEPSIE, N. Y.—Associate Professor E. Harold Geer recently gave a series of organ recitals assisted by Lucille Wallace, pianist, and Ednah W. Geer, soprano.

HUNTINGTON, W. VA.—At a faculty recital given by the music department of Marshall College the soloists were Mrs. C. E. Haworth, soprano, and Mildred MacGeorge and Ethel Davis, pianists.

DERBY, CONN.—Jacob Bellin has been engaged as accompanist for three concerts to be given by Caruso and Elias Breeskin, violinist, in Pittsburgh, Pa., Scranton, Pa., and Waterford, Conn.

WASHINGTON, D. C.—Emmanuel Wad, of the faculty of the Washington College of Music, was heard recently in a piano recital which tested his technical skill, interpretative powers and brilliancy of tone.

WATERLOO, IA.—A dedicatory recital for the new pipe organ at the Westminster Presbyterian Church was given recently by Kenneth E. Runkel, organist, and Susan Bender Eddy, soprano, of Des Moines.

BRIDGEPORT, CONN.—A patriotic program was given at the Barnum Recreation Center on Feb. 20. Those appearing on the program were: Alvin Hall, Harold Dart, Mrs. H. A. Chaffee, Dr. A. F. Campbell, and Catherine Russell.

NEW YORK.—Liszt's cantata for tenor and chorus, "Psalm XIII," will be sung by Lambert Murphy and the choir of the Brick Church, New York, on Sunday afternoon, Feb. 29, under the direction of Clarence Dickinson.

SYRACUSE, N. Y.—Through the efforts of Jessie Z. Decker, a director of the Morning Musicals, a community music school has been established which is meeting with much success. Miss Decker was assisted in the venture by Marjorie Reeves.

NEWARK, N. J.—The Newark Male Quartet gave a concert in St. James's Hospital on Feb. 16. The members of the quartet are: James J. Sheridan, first tenor; James R. Caffrey, second tenor; James A. Lynch, first bass, and Arthur V. Chappell, second bass.

ALBANY, N. Y.—A concert was given Feb. 18 at St. Paul's parish house for the benefit of Trinity Settlement by the Albany quartet, assisted by Howard Smith, tenor; Otto R. Mende, basso, and Dr. F. Earl Kunker, whistler. Mrs. Henrietta Gainsley Cross was accompanist.

NEWARK, N. J.—The Prudential Insurance Company recently produced the operetta, "The Mocking Bird." Frederick Yeomans was the director, and the principal singers were: Ruth Worcester, Ellen Nordenberg, Arthur V. Chappell, William Van Houten and Fred Regan.

BETHLEHEM, PA.—On Feb. 10 the Bass Clef Club, conducted by Prof. T. Edgar Shields, gave a miscellaneous program, assisted by Girard Chestnut, tenor; Anna Estes, soprano; W. E. Steyer, baritone; Conrad Bahnson, violinist; Muriel Danner, pianist, and Frank Walters, cellist.

MOLINE, IA.—The Federation Prize-Winning Trio, consisting of Ruth Hutchins, soprano, Terry Ferrell, violinist, and Arthur Kline, pianist, recently spent three days in the Tri-Cities, during which time they gave eight delightful concerts before various music clubs and schools.

BRIDGEPORT, CONN.—Recent concerts at the Hillside Home, included one by the Scottish Pipe Band, Major William Brown, conductor, and one by Matthew F. Wieler, Joseph Wieler, William F. Behrens and John Loxsom. Frederick Wieler was accompanist at the latter concert.

OKLAHOMA CITY, OKLA.—Florence Hardeman, violinist, and Stewart Wille, pianist, made their initial appearance in Oklahoma City recently at the High School auditorium. What the audience lacked in numbers was fully compensated by the warmth of their enthusiasm over the numbers offered by the artists.

ATLANTIC CITY, N. J.—Members of the Olivet Presbyterian Church gave a musicale on Feb. 19, at the Hotel Silver-side. Solos were offered by Mrs. Shearman, Mrs. Kaufman, Lillian Freeman, a girls' chorus under the direction of Lola Parker, Byron Campbell, and a boys' chorus under the direction of Mr. Kaufman.

ATLANTIC CITY, N. J.—A concert was given by the Queen Esther Circle of St. Paul's M. E. Church in the Japanese Room at the Hotel Ambassador on Feb. 17. Those taking part were: Elsie Wilde, pianist; Mary Miller, soprano; Josephine McCue, harpist; Joseph Hoffman, violinist, and Mme. de Zieber, vocalist.

BETHLEHEM, PA.—On Feb. 12, the Thursday Evening Club gave a delightful concert, the performers being Emma Roepper, pianist, of this city. Pauline Michel, violinist, Mrs. B. F. McMahon, soprano, a newcomer in Bethlehem, and Girard Chestnut, tenor. The varied program was keenly enjoyed by a large gathering.

PORTLAND, ORE.—The Monday Musical Club, composed of forty singers, was the special attraction at the organ recital and concert in the public auditorium on Sunday afternoon. The chorus of women's voices was directed by Rose Coursen Reed. Mrs. F. W. Youney was the accompanist. Lucien E. Becker was the organist.

PORTLAND, ORE.—Helen and Eveline Calbreath presented their students at a musical soiree on Jan. 31. Those appearing were Frances Lewis, Eleanor Dabney, Naomi Mader, Hazel Bradbury, Adeline Copeland, Virginia Dabney, Carolyn Holman, Wilma Rinehart, Doris Gramm, Vivien Patterson, Helen Cady and Elsa Reinhart-Norlin.

BRIDGEPORT, CONN.—"The Goddess of Liberty," a cantata by Zecker, was presented on Feb. 23 by the People's Chorus at the High School, under the conductorship of Herbert A. Strout. The soloists were: Mrs. Frederick B. Granis, soprano; Mrs. Julia Dungan, contralto; Arthur Levasseur, tenor, and Amanuel Ahlberg, bass.

ATLANTIC CITY, N. J.—Verdi's "Aida" was presented by the Crescendo Club at the Presbyterian Church on Feb. 17. Mrs. Whitmoyer explained the libretto and excerpts from the opera were offered by Ethel Marina, Nathan Reinhart, Mrs. Lillian Albers, Mrs. Charles Tilton, Mrs. K. K. Worcester, Mrs. August Bolte, Harry Kauffman, Tuttle Walker and Mr. Shea.

LONG BRANCH, N. J.—Mrs. Frank L. Howland, soprano, sang recently before the Cecilian Club, of Freehold, N. J., and also at Masonic Hall, Long Branch, being generously applauded upon both occasions. Mrs. Howland's illness early in the season prevented her accepting the usual number of engagements, but as she has entirely recovered, she will be heard frequently in the near future.

NEWARK, N. J.—The Aeolian Orchestra, Grace Bellows, conductor, together with Anna Reichl, soprano, Gladys Burns, soprano, and Ralph Reichenthal, pianist, gave a concert at Peddie Memorial Church Wednesday evening, Feb. 18. The preceding evening was the occasion of a concert by the Harmony Glee Club of Brooklyn, featuring the songs of Stephen Foster. George A. Meier directed.

ALBANY, N. Y.—A feature of the Albany Community Chorus sing Feb. 16 in Chancellor's Hall was the singing by Roger H. Stonehouse, baritone, of "Come to My Blanket," a traditional song of the Blackfoot Indians, by the Albany composer, Robert Kerr Colville, and dedicated to Arthur C. Parker of Albany, state archeologist, who is of Indian ancestry. The chorus was conducted by Elmer A. Tidmarsh.

BETHLEHEM, PA.—The Young Men's Hebrew Association of this city brought together musicians of high calibre in a concert in the Orpheum Theater on Feb. 14, including Mrs. Kenneth Kemmerer, one of Bethlehem's best known soprano soloists; Frances Goldenthal, violinist of New York, and the excellent Orpheum orchestra conducted by William Doherty. Elsie Stevens, reader and danseuse, also took part in the program.

INDIANAPOLIS, IND.—The American Syncopated Orchestra, Will Marion Cook and George Edmund Dulf, leaders, gave three concerts at Caleb Mills Hall under the auspices of the St. Mihiel and Irvington posts of the American Legion on Feb. 12, 13 and 14. A program of vocal and instrumental music, confined to the spirituals and folk songs of the colored race, was executed with a great amount of zest.

PORTLAND, ORE.—Mme. Lucie Valair, director of the Valair Conservatoire de Musique et Art Dramatique, presented a students' recital this week at the conservatoire. Those heard were Isa Botten, piano; Mrs. O. Robbins, soprano; Mrs. Bradley Pharris, contralto; Frances Rummelin, soprano; Mildred Crane, coloratura soprano; Ruth Taylor, dramatic reader; Gilbert Fallman, dramatic reader; accompanists, Mrs. Ennis and Isa Botten.

PORTLAND, ORE.—At the regular meeting of the Monday Musical Club last week the string orchestra, under the direction of Mrs. E. L. Knight, presented a delightful program. Mrs. Robert Clark, accompanied by her son on the piano, gave a number of songs which showed the beautiful quality of the singer's voice. Helen Harper, violinist, and Margaret Langton, flutist, contributed several numbers. Mrs. Percy Lewis was the accompanist.

ATLANTIC CITY, N. J.—A pre-Lenten musicale was given in the parlors of St. Andrew's Lutheran Church on Feb. 18. Those taking part were: Louis Schaeffer, pianist; Mrs. R. Shankland, violinist; Richard Frishmuth, pianist; Mary Palmer, pianist; Mrs. H. H. Young, violinist; Buehal Young, pianist; William T. MacArthur, tenor, and the Boston Trio composed of Henry Hempel, Mrs. R. Shelhorne, Hilda H. Morgan. Mrs. R. Browne was the accompanist.

WASHINGTON, D. C.—All Soul's Church has introduced some finely balanced evenings of music. Those taking part in these for the present month are Maj. Charles T. Tittmann, precentor and bass soloist; Lewis C. Atwater, organist; Mrs. W. E. Braithwaite, Lucy Brickinstein, Mrs. Charles W. Fairfax and Helen Howison, sopranos; Mrs. Edythe M. Brosius, harp; Richard Lorieberg, cellist; David Nemser and Elsa Raner, violinists; Ella Niemann, contralto; Louis Thompson, tenor, and the Lorieberg String Quartet.

GREELEY, COLO.—The Philharmonic Orchestra, J. C. Kendel conducting, gave another of their popular concerts Sunday afternoon, Feb. 8, to a crowded house. The soloist was Edwin L. House, baritone. On Feb. 10 Mr. Kendel brought his Teachers' College Girls Glee Club down from the college to entertain the Rotarians and their ladies. On the following Wednesday the Philharmonic Orchestra and the Girls Glee Club gave a free concert in the College Chapel, Mr. Kendel conducting both organizations with admirable results.

BETHLEHEM, PA.—Mrs. Kenneth Kemmerer, soprano; Miss Michel, violinist, and Ruth E. Becker, pianist, appeared in concert in the high school auditorium, before

a large audience on Feb. 11. The choir of Fritz Memorial M. E. Church gave a concert in the church on the evening of Feb. 17. The program included the Bunting Mandolin Club; Edward Kunow, organist; Mary Crow, reader; Mary Rube, soprano; Mrs. George Peters, contralto; Charles Kline, tenor; Kathryn Gallagher, soprano; Edna Hunsicker, contralto, and Ruth Wagner, soprano.

WATERLOO, IA.—The Ross Conservatory of Music has engaged Harry Bersalt as head of the violin department to fill the vacancy made by the resignation of Henry Bienne. Mr. Bersalt recently was connected with the music departments of Wartburg College, Waverly, and the Christian Reform College at Grundy Center. He will also teach the saxophone and other band instruments. Mr. and Mrs. Bienne, who are both teachers of music, have moved to Mason City. Mrs. Bienne has been appointed director of an orchestra in that city.

ALBANY, N. Y.—Joseph D. Brodeur of Harrisburg, who was selected as organist of the Cathedral of Immaculate Conception to succeed the late Leander A. Du Mouchel, who had the position for more than half a century, began his duties Sunday. His first number was a mass composed by Dr. Du Mouchel and played as a tribute to his memory. Mr. Brodeur has been organist of the Catholic Cathedral of Harrisburg for many years. Florence Jubb, head of the music department of St. Agnes's School, gave a lecture recital Feb. 13 in Graduates Hall assisted by Mrs. Mabel Davis Rockwell, soprano, of New York.

FITCHBURG, MASS.—An event of more than local musical interest was given at the Normal School on Jan. 19, when Henry Clancy, a well-known local church singer and pupil of William Whitney of Boston and New York, made his debut in recital. Mr. Clancy, who has a long list of local admirers, fully justified expectations. In a most ambitious, exacting and well arranged program Mr. Clancy proved himself to be the possessor of an exceptional tenor voice of excellent range and quality, which he used with gratifying intelligence. He was assisted by Jewel McCune, a soprano of great ability who added much to the program. Elizabeth D. Perry, of the Normal School faculty, presided at the piano.

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In MUSIC SCHOOLS and STUDIOS of N.Y.

Mrs. William Arthur Mitchell, of Chestnut Hill, N. Y., gave an interesting musical recently to introduce Rosa Vinello, dramatic soprano, in the New York studio of Mme. Vinello, who, this season, joined the ranks of New York's vocal teachers. Mme. Vinello sang delightfully a diversified program which included arias of "Aida," "Cavalleria Rusticana," "Tosca," and "Thais," and a group of songs by Mrs. H. H. A. Beach. There was a large gathering present.

Another interesting recital in the winter series scheduled by Elizabeth Kelso Patterson, the New York vocal teacher, was that given in her studio on the evening of Feb. 19. Elizabeth Topping disclosed her pianistic gifts in works of Bach-Tausig, Chopin, Schumann, Oswald, Debussy, Liszt and Chopin-Liszt. Mary Stetson and Agnes Grogan, two artist pupils of Miss Patterson, won an equal share of applause for their charming interpretations of songs.

Pupils of A. Y. Cornell have been active in recent weeks, scoring in many appearances that reflect great credit on their teacher.

Elizabeth Pruitt, soprano, who recently returned from a visit to her home in New Mexico, gave a successful recital at Roswell, N. M., had concert appearances at Worth, Amarillo, Tex., and Washington, D. C. Miss Pruitt has been engaged as soloist at the St. Nicholas Avenue Presbyterian Church, New York, and is to sing "The Rose Maiden" at Holyoke, Mass., on Feb. 26, and a recital at Holms College, Va., in April.

CHICAGO STUDIOS

Chicago, Feb. 23, 1920.

Lorraine Earnest, pupil of Leon Samek, and David Marcus, pupil of Alexander Raab, gave a successful recital at Aurora, Ill., recently. Esther Essig, from the vocal department, sang at the Japanese Pageant, given in the Glengyle Hotel on Feb. 16. Edward Freeman has been engaged for four concerts in Indiana this month and as soloist at the North Side Turner Hall. The concert given on Feb. 16 in the Ziegfeld Theater was presented by students of the piano, violin and vocal departments of the college, the following taking part: Andreas Pulskamp, H. Waldo Smith, Gertrude Gahl, Walter Willihganz, Albia Bentley, Cecelia Urban, Mareta Rose; Seymour Friedman, pupil of Leon Sametini; David Marcus, pupil of Alexander Raab.

One of the busiest studios is that of Ella A. Breed. Two of her pupils have just secured church positions; five more were presented in recital last Saturday afternoon, and two are preparing for their professional debuts, to take place within the coming fortnight. Clara Stenger Gamble, soprano, and member of the faculty of the Chicago Conservatory, gave a costume recital of Indian songs at the Women's Club last week.

Calixto Llamas, pianist, pupil of Walter Perkins, and Donato Colafemina, soprano, gave the program for the First Society of Chicago, on Feb. 17. Catherine Gordon Balmer, pupil of Gertrude Grosscup-Perkins gave an important recital in the recital hall of the conservatory on Feb. 18.

The Lyceum Arts Conservatory presented members of the professional musician class, coached by Elias Day, in recital on Feb. 21. Miriam Liberthal, Isabelle Glover, Frances Webb, Ruth Bothe, Ethel Lendorff, Bernice Cougill, Martha Schriber gave the program. Mirza Mosher-Permenter has been engaged as soloist at the Eleventh Church, Christian Science, and Elwin Smith at the James Methodist Church and Isaiah Temple. Both singers are pupils of the Lyceum Arts Conservatory. Elias Day, director of the conservatory, sang for the students of Culver Military Academy for the eleventh time this season. Day will return to the Academy for another concert in the near future and on this occasion he will take with him Ethel Lindorff has returned from Omaha and Des Moines, where she has

Madelyn Moore, soprano, a member of Mr. Cornell's Springfield class, has accepted the position as voice teacher in Randolph-Macon Institute, Danville, Va.

Maurice H. Simmonds, baritone, has been engaged as soloist at the First Presbyterian Church, Albany. Ira Morris, soprano, at Simpson M. E., Brooklyn, Clara Winsten Pickens, soprano, at South Congregational Church, Brooklyn, Emma Ferguson, soprano, St. John's P. E. Church, Englewood, Grace E. Martin, contralto, at First Presbyterian Church, Lakewood, N. J.

The following members of Mr. Cornell's Springfield class have been successful in securing Church positions in Springfield, where the Church year begins April 1. Marguerite Boyce, soprano, Highland Baptist Church, Springfield. Ottilie Hesse, contralto, Unity Church, Springfield. Earl Warner, baritone, has been engaged for the Second Baptist Church, Holyoke. Thos. E. Dowd, tenor, Second Congregational Church, New Britain. Roland M. Grant, tenor, Second Baptist Church, Hartford, Conn. Eva Messier, soprano, First M. E. Church, Chicopee Falls, Mass. Helene Ensign, soprano, Methodist Church, Westfield, Mass. Jos. Kvitsky, First Congregational Church, Westfield. Edith Whittaker MacAlpin, soprano, Trinity M. E. Church, Springfield, Mass. Mrs. L. D. Harden, soprano, Second Congregational Church, Westfield, Mass. Edw. E. Hosmer, tenor, to First Congregational Church, Springfield. John C. Danduvand, Trinity M. E. Church, Albany, N. Y.

been giving recitals for the past three weeks, and Ione Wilbur, from Illinois and surrounding towns, where she has been singing.

John Lehnhard, pupil of Theodore Harrison, left Chicago recently for Welland, Ontario, Canada, where he will join the Metropolitan Singers. Mr. Lehnhard will tour with this organization until the close of their engagement.

Ione Wilbur gave the program for the Evanston Women's Club Wednesday afternoon. M. A. Mc.

WILD WELCOME FOR CASALS IN NEW YORK

Spanish 'Cellist Not at Best When He Plays with the New York Symphony

Walter Damrosch remains one of the best makers of symphonic programs before the public to-day. And of this he gave evidence on Saturday evening, Feb. 21, when the orchestra of the Symphony Society under his baton gave its concert at Carnegie Hall. There were three works on the list, Sir Edward Elgar's First Symphony, the Haydn Concerto for 'cello and orchestra and a symphonic fragment from Ravel's "Daphnis and Chloe."

Sir Edward's Symphony, his first real symphony, although his "Enigma" Variations of ten years previous attain symphonic quality, caused no end of discussion when it was first given. To-day it is accepted by all music lovers, excepting the anti-Elgarites, as one of the significant symphonies of modern times. And a rehearing of it last week convinced the writer of these lines that this is so; it confirmed the impression he gained at his last hearing of it that it and the magnificent "Dream of Gerontius" are the two works by which Elgar will be remembered. The greatest moments are to be found in the first movement and the superb Adagio in D Major, where Elgar pours out a stream of golden song with a profundity and at the same time a warmth that is soul-searching. Mr. Damrosch led the performance *con amore*. The audience was cold after the first movement, but after the Adagio it burst into enthusiasm, and again at the close of the last movement.

The fine Ravel piece also pleased mightily, an entirely different kind of modern music, to be sure, from Elgar's symphonic work. The entrancing incidental solo for flute in it was played by George Barrere in truly magical manner. It was one of the high lights of the evening.

For the Haydn concerto Pablo Casals was soloist. The great Spanish 'cellist seemed uncomfortable in the opening *Allegro*, in which his rhythm was erratic, and his tone uneven. In the beautiful *Adagio* he was more himself. The final movement, like the first, suffered from faulty intonation, inaccuracy of passage work, etc. But even a New York symphonic audience, which is supposed to be composed of connoisseurs, at times applauds an artist's reputation, instead of his performance. And so it did on this occasion. It went wild over Mr. Casals, and the orchestra joined in by jumping to its feet and applauding incessantly. We used to smile and record the fact that in England an artist with a name was liked under all circumstances! The writer has heard Mr. Casals many times; never has he heard him to such poor advantage, barring a recital he gave with Harold Bauer at Aeolian Hall two years ago, when he gave a very scratchy performance of Brahms's F Major Sonata.

A. W. K.

BONNET GIVES SECOND OF HIS HISTORICAL RECITALS

Great French Organist Plays with Superb Artistry at St. Thomas's Church

Joseph Bonnet gave the second of his two historical recitals at St. Thomas's Church last Monday evening. A large gathering listened with reverence and profound absorption to an admirably arranged and well-contrasted program which comprised Handel's F Minor Prelude and Fugue, Bach's choral prelude on the "O Lamm Gottes, Unschuldig" and the great Passacaglia and Fugue; a charming "Noel" on the flute stops, by Claude Daquin; Mendelssohn's Sixth Sonata; Schumann's F Minor Sketch, Brahms's little choral preludes on "O Sacred Head Now Wounded" and "A Rose Bursts Into Bloom," and César Franck's B Minor Choral.

The great organist has never played more superbly in this city or with more overwhelming effect. Comment upon his majestic art has long since become unnecessary and even detailed discussion could not for a moment convey an idea of the grandeur of his performances on Monday of the three outstanding works on his program—the mighty Passacaglia of Bach, the Mendelssohn Sonata, with its splendid variations and fugue, and the overwhelming Choral of Franck. In the slightest numbers Bonnet's exquisite refinement and taste were in their way as superlative as his breadth and power in the weightier ones. In two years this young Frenchman has done more to popularize the organ as a concert instrument in America than previously any thousand organists working for a whole decade. France has sent us no greater musician than he. H. F. P.

Passed Away

Mrs. Charella B. Burr

ROCHESTER, Feb. 18.—One of Rochester's best known and best loved musicians, Mrs. Charella Bellamy Burr, died Feb. 16 at the General Hospital following an operation performed three weeks previous. She leaves her husband Marvin Burr, also a well-known singer and teacher, whom she married in 1905, and two sons by a former marriage, Edward T. Bellamy of Columbus, Ohio, and Francis R. Bellamy, the writer, of New York City.

Mrs. Burr was born in Chicago in 1866, the daughter of Charles S. Tappen and Eleanor Carpenter. She came to Rochester in 1889 and has always been identified with the city's musical interests. She studied singing both in this country and abroad. For several years she was soloist at the Brick Presbyterian Church and later held the same position at the Third Presbyterian Church. Of late years she devoted her entire attention to teaching and has developed many of the best voices in Rochester. She was much beloved by all her pupils and by all who came in contact with her. Quite a little of her time was devoted to the interests of the Tuesday Musicales of which she was long a member, and she was president of the club last year.

M. E. W.

CHARLOTTE WILLIAMS IN PROMISING DEBUT

Violinist Creates Excellent Impression in Recital Before Large Audience in Aeolian Hall

Charlotte Demuth-Williams, violinist, was heard in recital in Aeolian Hall on the evening of Feb. 20, in a short but exceedingly well constructed program.

Beginning with Handel's Sonata in A Major, Mrs. Williams at once established herself with her audience as an interesting and well-equipped player. The Bruch G Minor Concerto, which followed, has been played in larger style and with broader emotional appeal, but the artist's interpretation was at all times musical and well-considered. The third group, of shorter pieces by Sinding, Burleigh, Grasse, Sitt and Wieniawski, was the most popular with the audience. Cecil Burleigh's "Fairyland" was re-demanded and was also given as an encore at the end of the group. The program was brought to a close by a Caprice by Guiraud, a showy piece, exhibiting the player's technique to advantage.

Mrs. Williams's playing has much to commend it. Her tone, while not over-large, is agreeable save for an occasional scrape in higher altitudes. Her bowing is firm and her left hand deft and her passage-work clear, and best of all, she plays on the key. For a first appearance before a critical New York audience, the recital was more than creditable and it seems likely that frequent reappearances will be demanded by a public which has to hear all too much of very bad violin playing. Mrs. William M. Bennett was the accompanist.

J. A. H.

FONARIOVA IN RECITAL

Russian Soprano Gives Interpretations of Native Works in Aeolian Hall

Genia Fonariova, a Russian soprano of fine presence and stunning appearance, gave her annual recital at Aeolian Hall on Feb. 19. The unblemished simplicities of a classic group devoted to Handel, Scarlatti and Durante were rather distastefully essayed by Mme. Fonariova, whose vocal accomplishments cannot stand the test of the simple. In the Russian groups, which followed, Mme. Fonariova's rather rugged art showed much better, and from the purely interpretative side it is not often that such songs are more superbly given. Dargomysky's "I Am Sad" and Moussorgsky's "Trepak," "Ballade," and an impressively offered aria, "Parasha's Reverie and Dance" from the opera-fragment, "The Fair of Sorotchinsk," comprised her second group.

Dramatic interpretations of Borodine's "Sea," Rimsky-Korsakoff's "Art," Vasilenko's "Solveig," Tcherenpne's "Autumn Song," Gretchaninoff's "Wounded Birch" and Rachmaninoff's "Lord Is Risen" and "Prayer to Spring" finished a program to which many encores had to be added. These, also, Mme. Fonariova chose from the Russian, knowing well the field which affords her the finest expression. F. R. G.

Vincent Mitchell

MIDDLETOWN, CONN., Feb. 19.—Word has been received here of the recent death in New York City from influenza of Vincent Mitchell. He was known here as a musician and the possessor of a fine tenor voice.

John Skobel

DETROIT, MICH., Feb. 18.—John Skobel, a violinist of the Detroit Symphony, died suddenly here on Jan. 28 of heart trouble. Mr. Skobel was born in Russia thirty-four years ago and came to America in 1907. He has been a member of the Detroit orchestra for several seasons and was considered a player of fine capabilities. M. J. M.

Jacob M. Schwender

Jacob M. Schwender, a retired organist and composer of music and for twenty-seven years organist of the R. C. Church of St. Mary Star of the Sea, died on Feb. 17 at his home in Brooklyn, aged eighty-five years.

May Olive Arnold Thompson

Mrs. May Olive Arnold Thompson, the wife of J. Ernest Thompson, formerly of Mobile, Ala., died at her home in New York, Feb. 16, of pneumonia. She was a young pianist of exceptional gifts and had been studying with Leslie Hodgson for the past three seasons preparing for a concert career.

TANDLER IN CONCERT FOR WORKING FOLK

Event Free to Wage Earners
—Heifetz's Local Début
Creates Sensation

LOS ANGELES, CAL., Feb. 18.—The musical sensation of the month is the visit of Jascha Heifetz to Los Angeles, his first recital here having been given last night at Trinity Auditorium. A second one follows Saturday afternoon. Naturally the music-loving portion of the community was agog to hear this reported violinistic wonder, and well did his playing bear out his reputation. The house was sold out and barely room on the stage was left for the artist and his accompanist.

His principal number was the Wieniawski Concerto in D Minor and a Handel sonata. The make-up of the program did not vary greatly from those of other artists, but his nonchalant manner of conquering difficulties, combined with his warmth and accuracy of tone aroused the utmost enthusiasm.

Ernestine Schumann-Heink, partially recovered from an illness of several weeks, again essayed the concert stage at Trinity last Saturday afternoon. While her singing was wonderful as an example of will power and correct vocalization over physical conditions, after this recital it was thought best to postpone any other appearance until March 5, at which time it is hoped the great contralto will be able to complete her Southwestern series of dates, beginning with Los Angeles. At her recital of last week, it was only those who knew her former ease of singing who could realize the physical strain she was under to produce her old-time effects.

Estelle Heartt Dreyfuss, accompanied by Blanche Ebert Seaver, gave a vocal recital Monday night of this week, in which she presented a varied array of contralto numbers to a large audience of admirers.

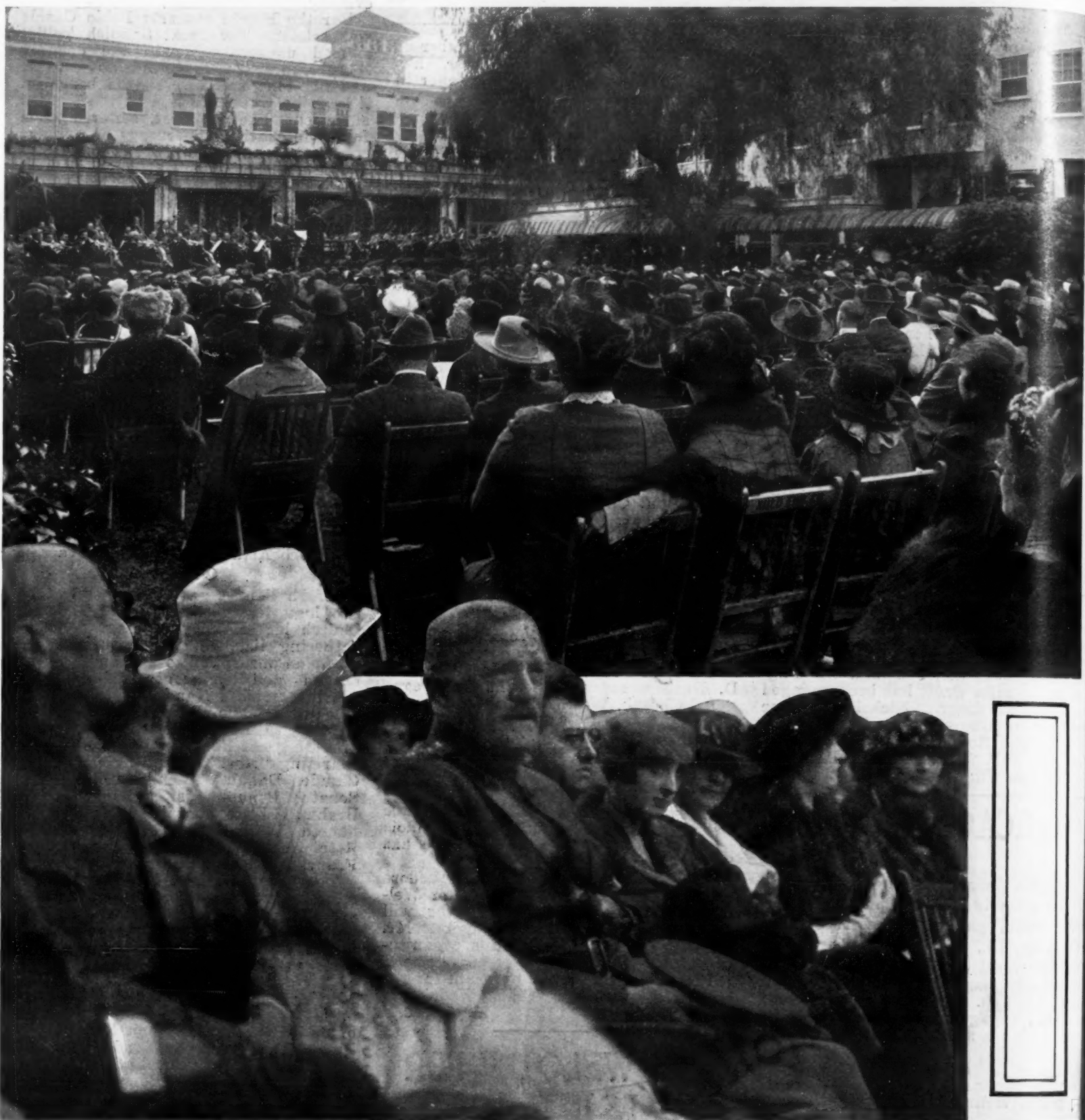
The Los Angeles Symphony, Adolf Tandler, conductor, gave a wage-earners' concert last night at Clune's Auditorium. The large hall was filled with an audience of working men and women and their families and the program was given them absolutely free. It was interesting to see the avidity with which they enjoyed the following program: "Triumphal March" (Halvorsen), Andante (Tandler), played in memory of the recently deceased Los Angeles banker, Stoddard Jess; Chopin Polonaise (scored by Glazounoff); Andante from Tchaikovsky's First Symphony; "Finlandia" (Sibelius); "The Bat Overture and "Wine, Women and Song" Waltz (Strauss).

The Philharmonic Orchestra, Walter Rothwell, conductor, presented its eighth popular concert at Trinity Auditorium, Sunday afternoon, Feb. 15, to a good-sized audience. The orchestral numbers were the "Figaro" Overture (Mozart), Liszt's "Orpheus," three of the "Jorsalfar" numbers (Grieg) and "Carnival Scenes" (Blockx). In these numbers the orchestra played with accuracy and enjoyable spirit.

There were two soloists, Henry Svedrofsky, one of the first violinists of the orchestra, and John Smallman, baritone and choral conductor. Mr. Svedrofsky surprised his audience by the mastery of his instrument he displayed in the first Vieuxtemps Concerto and was given no less than seven recalls, a well deserved recognition of a modest artist. John Smallman sang "Eri tu," from "Masked Ball" and an aria from Massenet's "King of Lahore." His delivery of these arias placed him in immediate favor with his audience; an encore was demanded and given.

W. F. G.

Pasadena Music-Lovers (General Pershing Among Them) Enjoy Al Fresco Concert Under Bland Winter Skies



Above—View of Audience at Los Angeles Symphony Concert Out-o'-Doors in Pasadena, Cal. Below—A Close-up Showing General Pershing, Who Was an Interested Auditor

PASADENA, Cal., Feb. 7.—Easterners in Pasadena for the winter enjoyed the unusual experience of an open-air concert on Jan. 29, at a time when people back home were shivering in the icy grip of winter. The affair was doubly delightful because Gen. John J. Pershing was a member of the audience. The California sun shone down with such warmth that women and men laid aside their wraps. The day was as near perfection as any one could possibly desire.

General Pershing was charmed with the whole affair, and at the concert's conclusion warmly congratulated Adolf Tandler, leader of the Los Angeles Symphony, which was the attraction on this novel occasion. He expressed surprise that the West had such a musical organization, and said the music was equal to any he had ever heard. When the General was ushered into the garden the "Star-Spangled Banner" was played and the audience stood. He was met and greeted by Mrs. Albert Sherman Hoyt,

president of the Los Angeles Symphony, and Henderson E. Van Surdam, director of music and entertainment for the Maryland, Huntington and Green hotels. Mr. Van Surdam was a lieutenant in the aerial service during the war.

The scenic setting for the concert

was exceedingly effective. The audience was seated in chairs placed on the velvety lawns. Lovely pepper trees formed a drop curtain. All about were flowers and vines. In the distance, to the north, were the purple mountains. It was a fascinating scene. SHERMAN A. PADDOCK.

Mme. Schumann-Heink Heard Again in Los Angeles, After Illness

LOS ANGELES, Feb. 17.—Mme. Schumann-Heink, after an illness of several weeks, returned to the stage on Feb. 14, in a concert with the Philharmonic course of recitals, when an overflowing audience

filled house and stage. The audience gave her its heartiest greetings. Since this concert, Mme. Schumann-Heink has found that the effort to fulfill her Southern California dates has been too great and has called off other concerts until March 5, when she will give one in Los Angeles, if her condition permits. W. E. G.

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